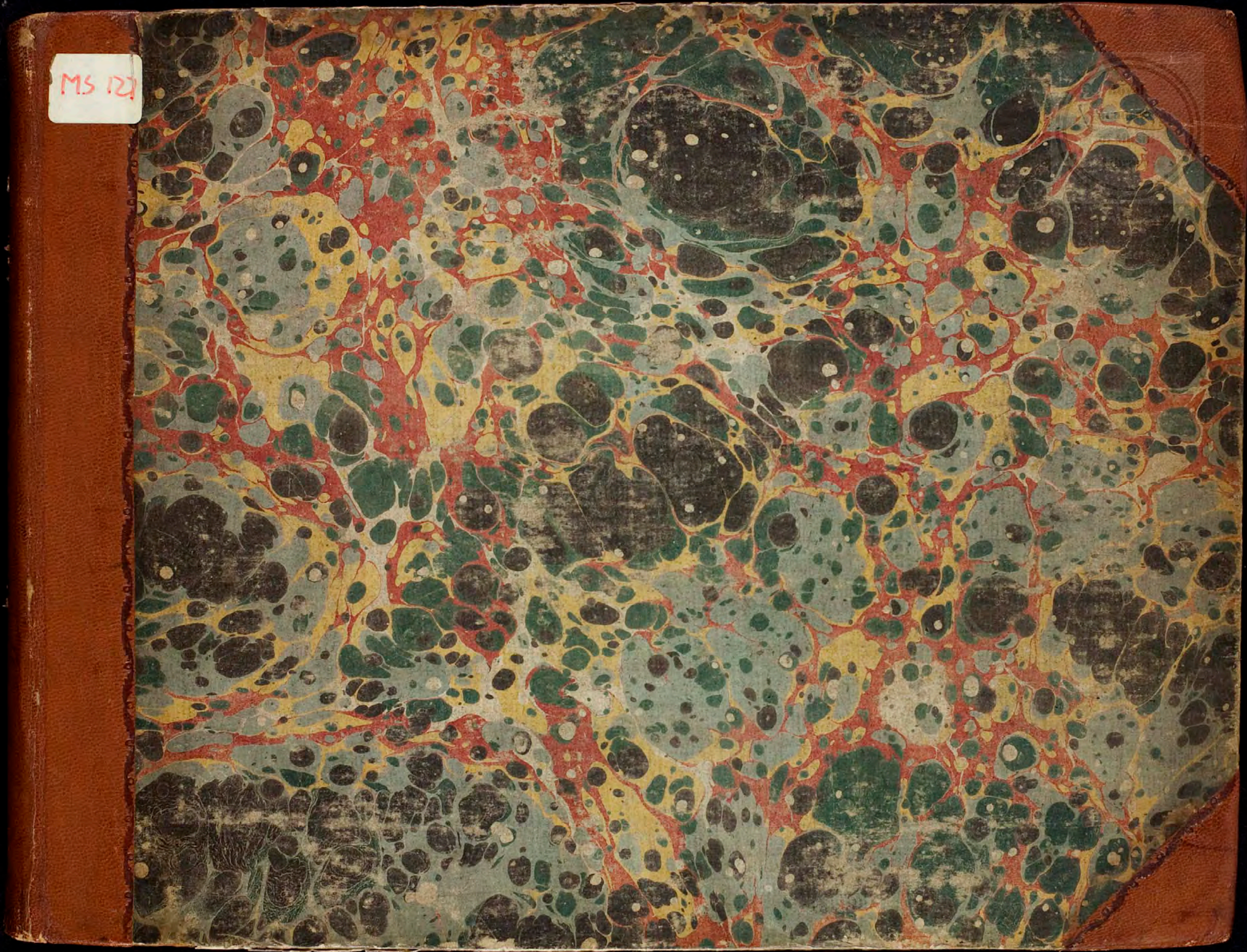


MS 121



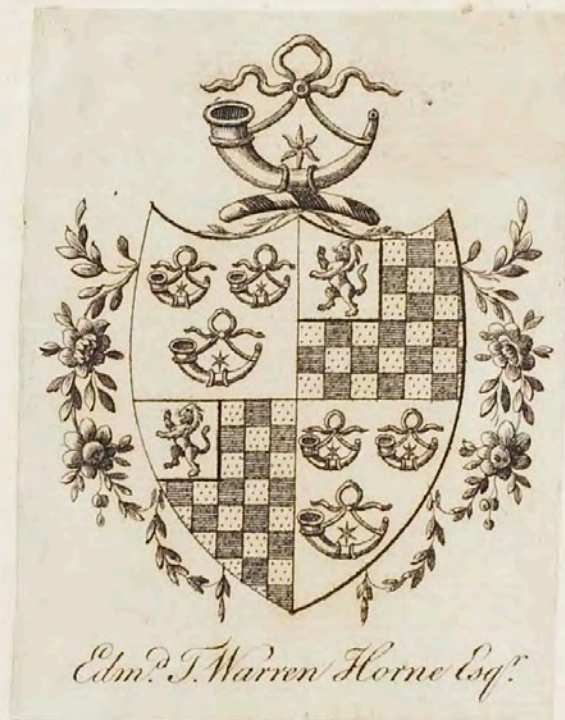
R J Thoms }
Charterhorn } 1797.

Bought at Warrens Sale

Edm Tho: Warren

Royal
Academy
of Music
Library

23



XXV D. 1. 273/79



N
pr

- IO che lontan' dal core - Pistocchino x
 I/ ~~Amato~~ del mio core - Pospora. 17 x
 Zeffiretti che spirata - Scarlatti. p. 25 x
 Amor tu che si bella 33 x
 Il fido - - - Pastor - Jacobelli. 55 x
 Disperazione per gelosia - quinto del mio morire - Mancini. p. 75 x
 Figlio mio - Cola 83. x
 Delle galliche - - - Malborough - 2 p. 115 x
 Adorar bella che adora - Biffi. 127 x
 Genio che amar volar - [Buononcini] 135 Bononcini x
 Pompa grandezza - Biffi 143 x
 Colori per troppo bella - Faeco. 155 x
 Voi me dite - A. Scarlatti - 171. x
 E' con qual core - " 183 x
 Oh Dio che viene Amor - " 203 x

Cantata's by Various

Pistocchino

Pospora p. 17

Scarlatti p. 25: 33 p. 203: 171/183

Jacobelli Library

Mancini

Cola

Biffi

Bononcini

Faeco



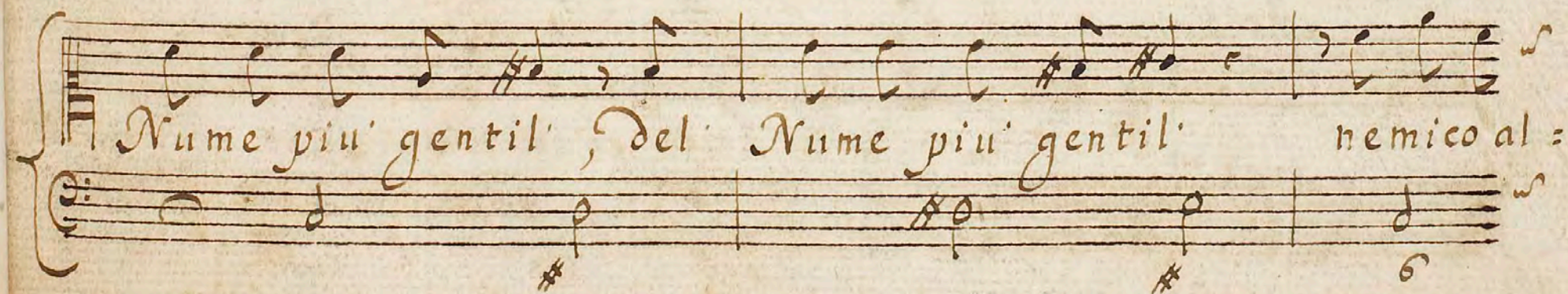
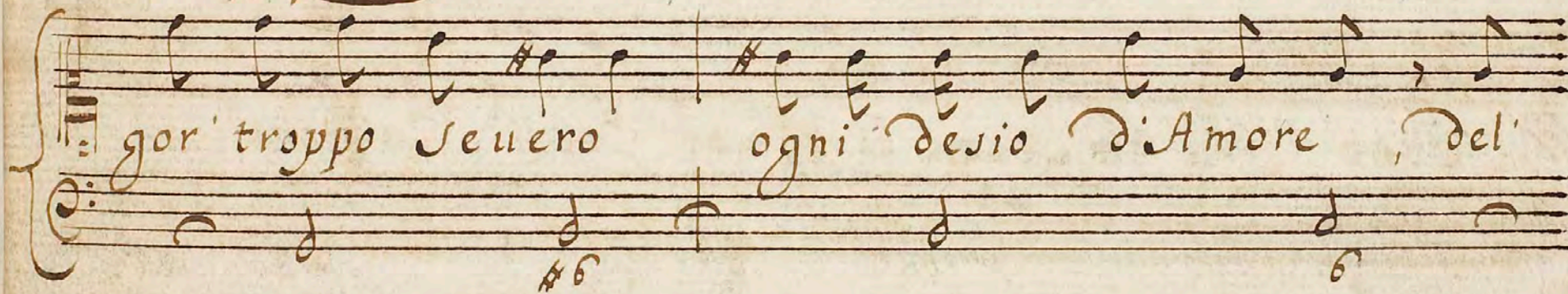
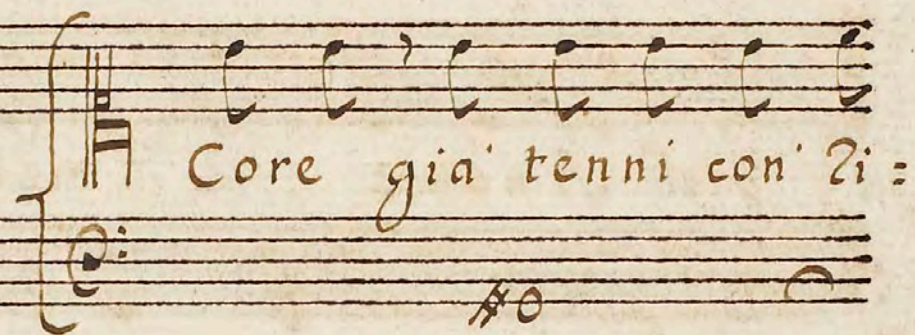
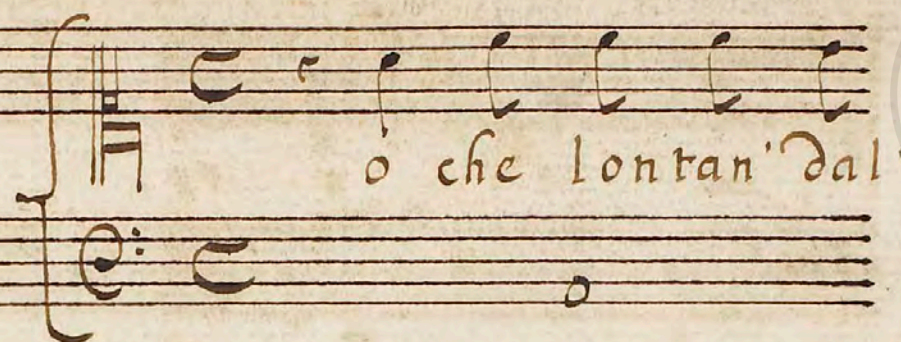
R.I.L.
Chart



Fragment of the following page showing musical notation and lyrics:

gor'trop

Prime y



92/23

te = ro, diuenni al'fin' di due begl'

occhi Amante, e mentre pale = sato ancor' non

sono fra' la speme el timor' cosi' Ragiono.

Aria.

Largo. Ca = re luci ch'il mio seno prime

due begl'

cor' non

ono.

3

no prime

foste ad' impia : gar' : : : : Care

Luei ch'il mio seno prime foste ad' impiagar' prime

foste ad' impiagar', prime foste ad' impiagar' prime

foste ad' impiagar', Ca : re lu : ci prime

foste ad' impiagar' ca : re Luei prime foste ad' impia :
gar' : se da' uoi le mie fe :
rite son' gradi : : te o' se a' uoi non' note al :
meno non mi dolgo di penar' no' non mi dolgo di pe :

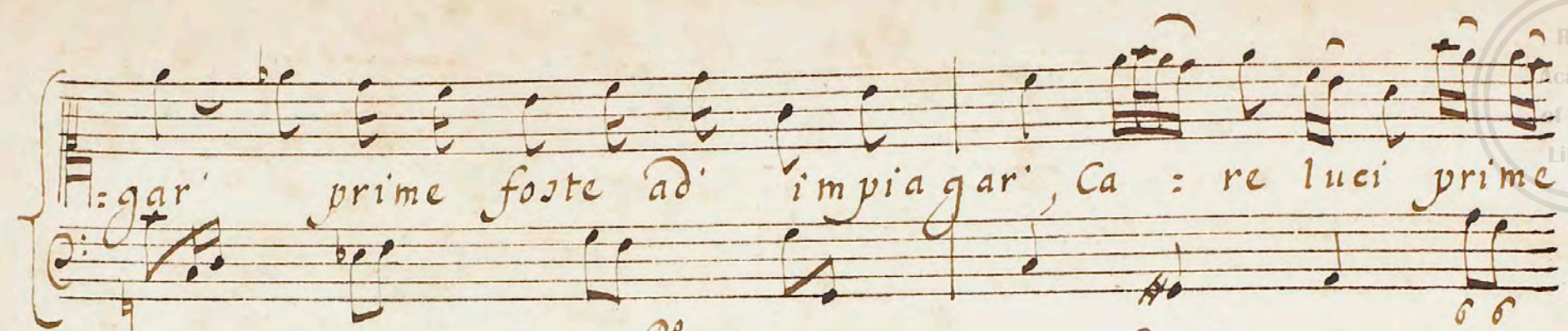
nar' no' non mi dolgo non mi dolgo di penar' . Care

Luci ch'il mio seno prime foste ad' impiagar' = =

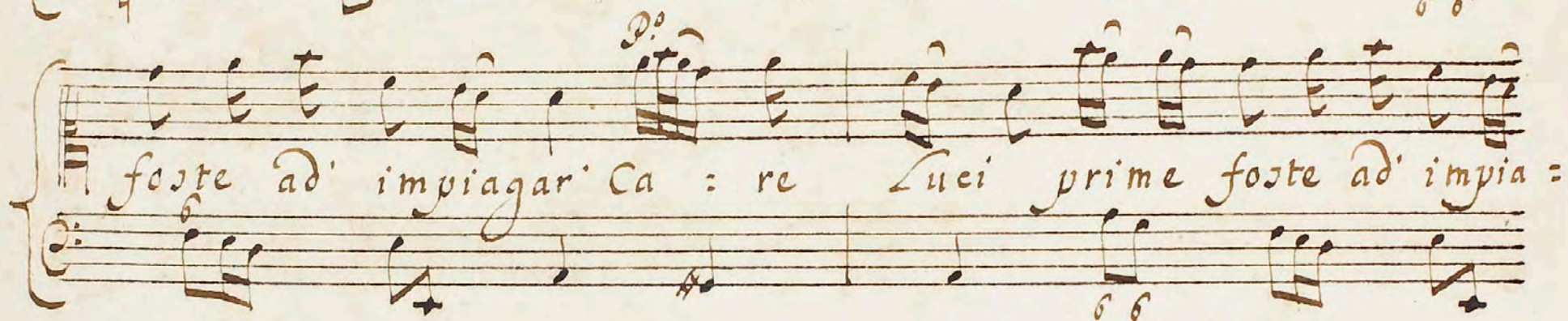
= = = Care Luci ch'il mio seno prime foste ad' impia :

gar' prime foste ad' impiagar' , prime foste ad' impia :-

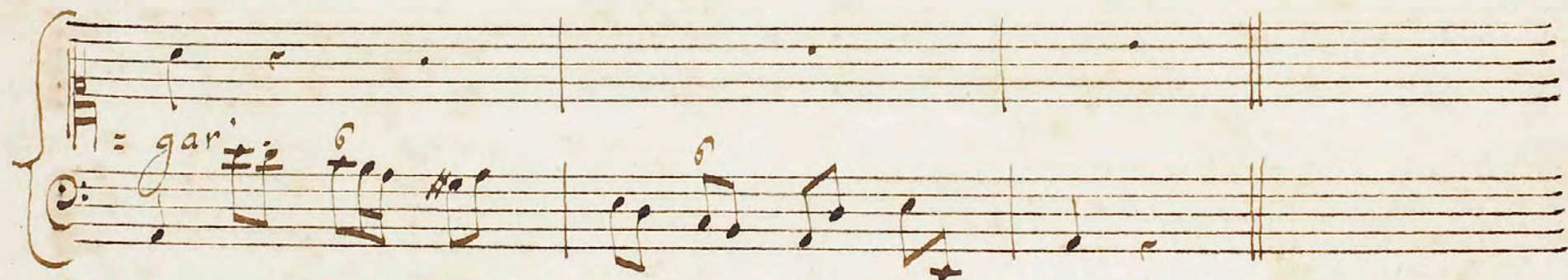
gar' prime forte ad' impia gar', Ca : re luci prime



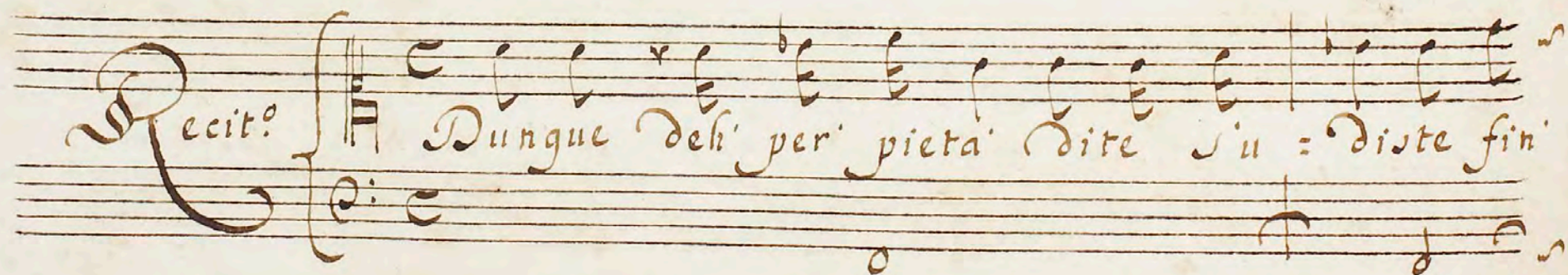
forte ad' impia gar' Ca : re Luci prime forte ad' impia :



= gar'



Recit. Dunque deh' per' pietà Dite s'u : diste fin'



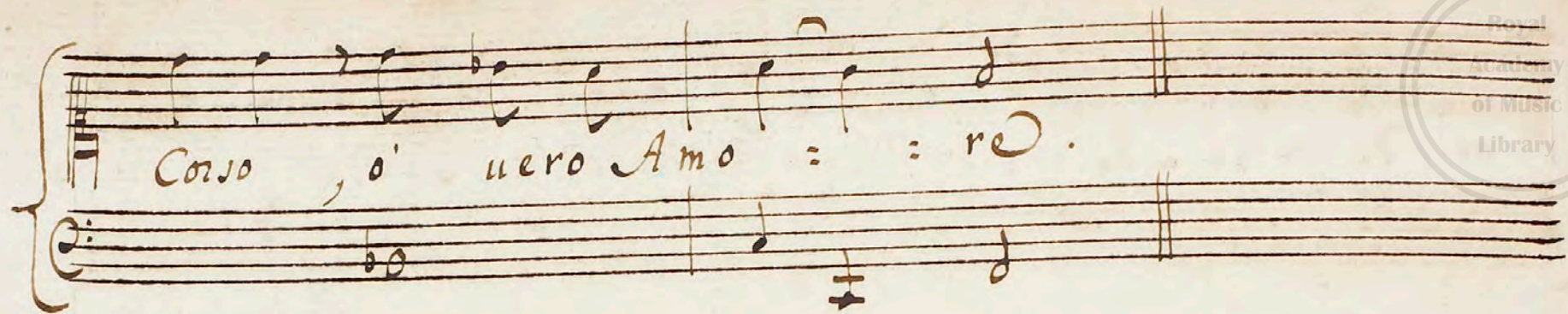
or' de miei so : piri il' suon' profondo , se del' foco che as :

condo vestigio ancor' negl' occhi miei so : prite , e

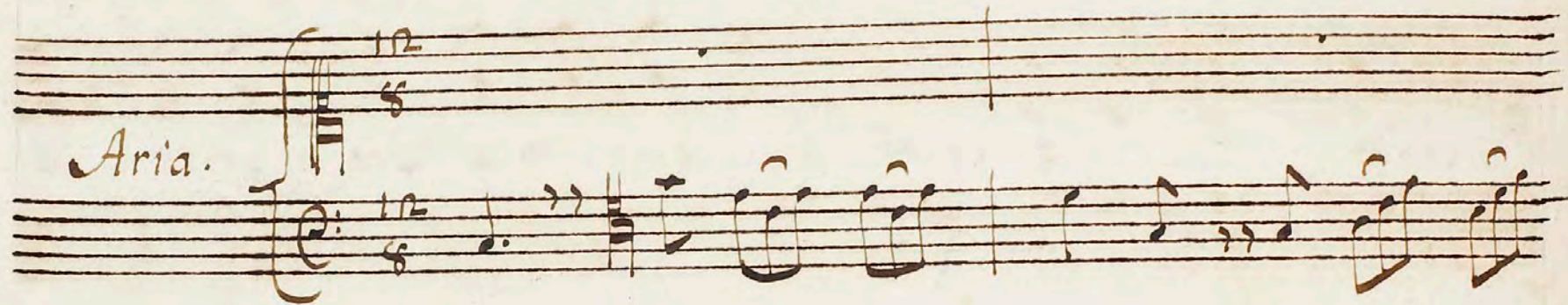
quando a me' vol : gete il' uostro lume amico , che in un mi

turba , e zaverena il' Core , se ui zego : la il'


Conso, o' uero Amo : : re .



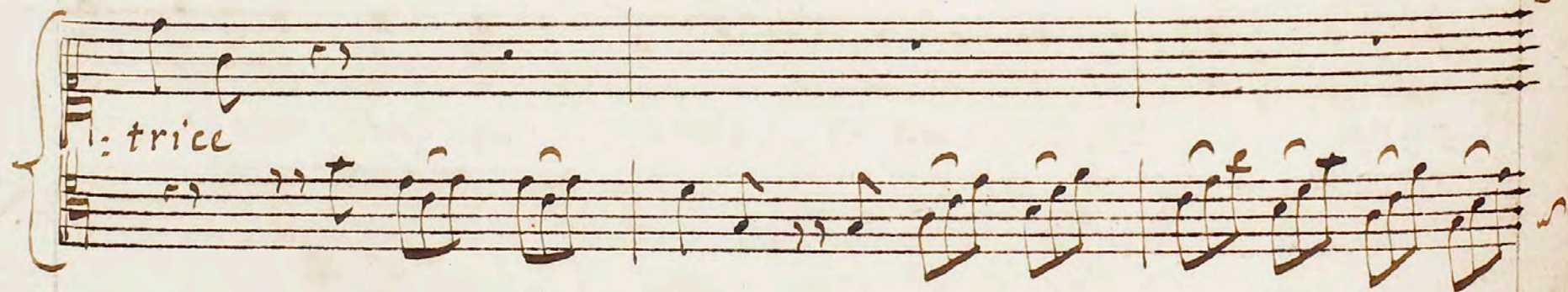
Aria.



La speme inganna :



trice



mi mirat

Handwritten musical score for the first system. The vocal line (top staff) begins with a treble clef and a key signature of one flat. The lyrics "Se mi mira : te dice" are written below the staff. The lute line (bottom staff) begins with a bass clef and a key signature of one flat, featuring a series of sixteenth-note chords.

Se mi mira : te dice

Handwritten musical score for the second system. The vocal line (top staff) continues with the lyrics "Se". The lute line (bottom staff) continues with a series of sixteenth-note chords.

Se

Handwritten musical score for the third system. The vocal line (top staff) continues with the lyrics "mi mira : te dice, La speme inganna : trice che". The lute line (bottom staff) continues with a series of sixteenth-note chords.

mi mira : te dice, La speme inganna : trice che

Handwritten musical score for the fourth system. The vocal line (top staff) continues with the lyrics "mi mirate Aman". The lute line (bottom staff) continues with a series of sixteenth-note chords.

mi mirate Aman



Handwritten musical score on a single page, featuring six systems of staves. The notation is in brown ink on aged, slightly discolored paper. The first system consists of two staves with a brace on the left. The second system also has two staves with a brace, and the lyrics "che mi mirate Aman" are written between them. The third system has two staves with a brace. The fourth system has two staves with a brace. The fifth system has two staves with a brace. The sixth system has two staves with a brace. The notation includes various musical symbols such as notes, rests, and bar lines. There are also some decorative elements like a double bar line with a circle at the end of the first system. The paper shows signs of age, including some staining and wear at the edges.

che mi mirate Aman

Ma io che dentro al' petto celai sempre l'af :

fatto cre : derlo oh Dio nol' so' , onde tra' il si' el' ho' , on :

de tra' il si' el' ho' , vado fra' me' penan : Pho

do fra' me' penan : do cre : derlo oh Dio nol'

Royal Academy of Music Library

Io' onde tra' il si' el no' , uado fra' me' penan =

do , uado fra' me' penan = do da Capo.

D.

Recit.^o

Non pero' del' mio fato , io mi guerelo

giusta Legge, e' del' Cielo che s'ho' prezzato Amor' Superba :

mente, e' tutti inutilmente, i' miglior' anni in vane cure ho'

speso da' due begl'occhi acceso, arda or' timido e' muto, il mio tor =

mento, che allor' scoprir' non ozo, ch' al =

lor' scoprir' non ozo, io nar : : ri al' vento, al' vento.

Aria.

allegro

Handwritten musical score for an aria, featuring vocal and piano parts. The score is written on five systems of staves. The first system shows the vocal line with a treble clef and a 2/4 time signature. The second system shows the piano accompaniment with a grand staff (treble and bass clefs) and a 4/4 time signature. The lyrics are in Italian and are written below the vocal line. The score includes various musical notations such as notes, rests, and accidentals. The paper is aged and shows some staining.

Du : ra sorte di un' A : mante sospirar' = :

= vn' bel' sembiante , ne' saper' chie :

der' pieta' = = = = = ne' sa :



per' chieder' pie : ta' = = dura sorte d'un'A : mante

Sospirar' = = vn' bel' Sembiante ne' sa :

per' chie : der' pieta' pieta' , pieta' = = chieder' pie =

ta' pieta' pie = ta' = = chieder' pieta'

Handwritten musical score on four systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and ornaments. The lyrics are written in Italian and are interspersed between the staves. The first system contains the lyrics "Qual' piu' cruda orribil". The second system contains "pena" and "qual' piu' barbara Cate = na nel suo". The third system contains "Regno Amore Laura' = = = A : more Laura' nel suo Regno A:". The fourth system contains "more Laura' = = = A : more Laura'." and ends with "Da Capo." and a double bar line with repeat dots. The manuscript shows signs of age, including some staining and wear on the paper.

Qual' piu' cruda orribil

pena qual' piu' barbara Cate = na nel suo

Regno Amore Laura' = = = A : more Laura' nel suo Regno A:

more Laura' = = = A : more Laura'.

Da Capo.

Cantata a' voce sola.

Porpora.

Rec. ^{uo}

Idolo del mio core, e doue Sei?

Ah doue Sei

Luce degli Occhi miei

Vieni, e

mira) se posso un sol momento

esser lungi da

te senza tormento.

Sieque Aria).

Royal
Academy
of Music
Library

Largo assai

Se ue

Deffi o uago bene La mia doglia Le mie pene piange -

vesti al mio dolor al mio dolor Le uedeffi

o uago bene La mia doglia Le mie pene piange -

re - sti al mio dolor piangeresti al mio do -

lor al mio dolor Si m'af -

fligge lontananza che se uita ancor m'auanza e' miracolo d'A -

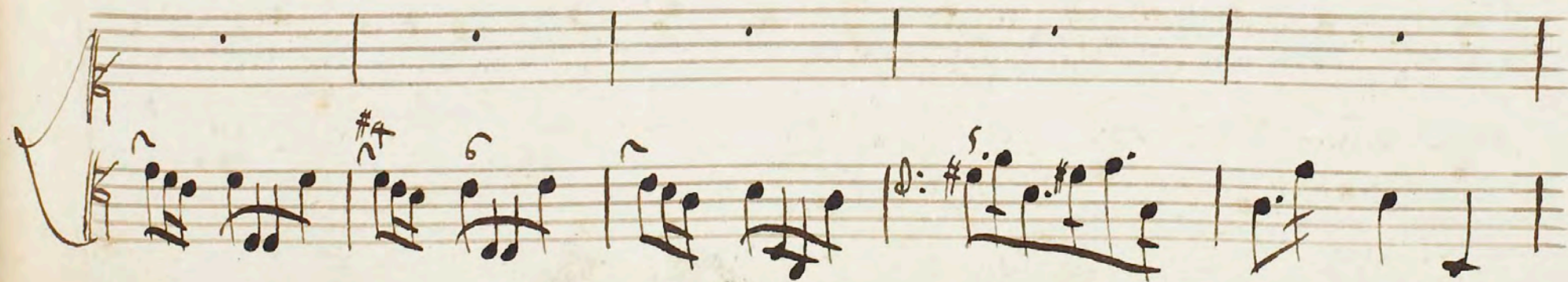
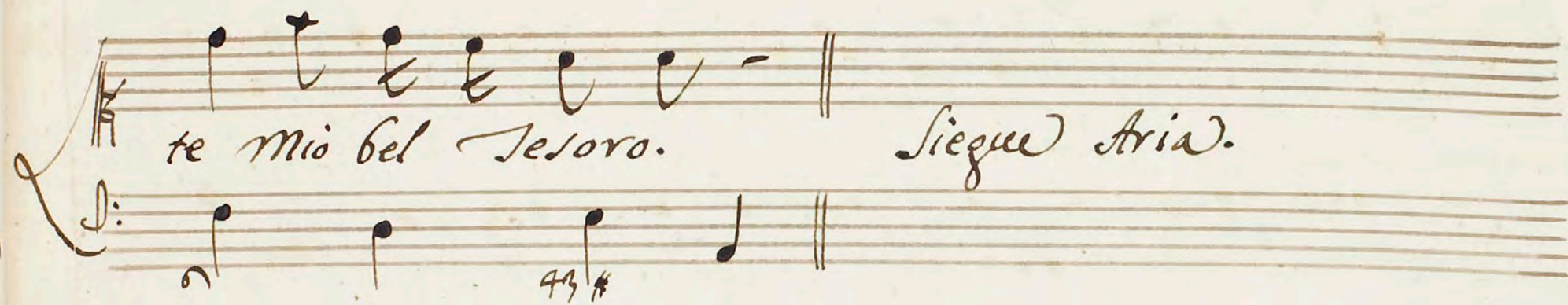
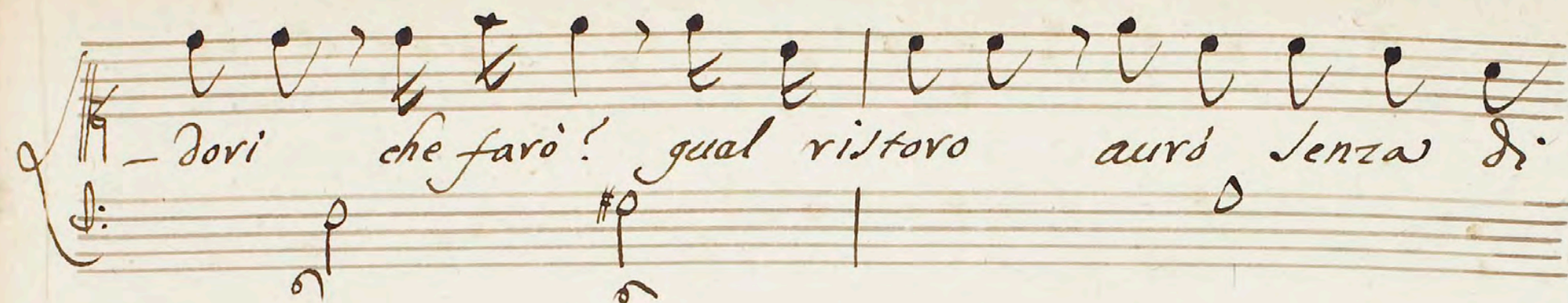
mor e' miracolo d'Amor e' miraco - lo d'Amor. Da Capo.

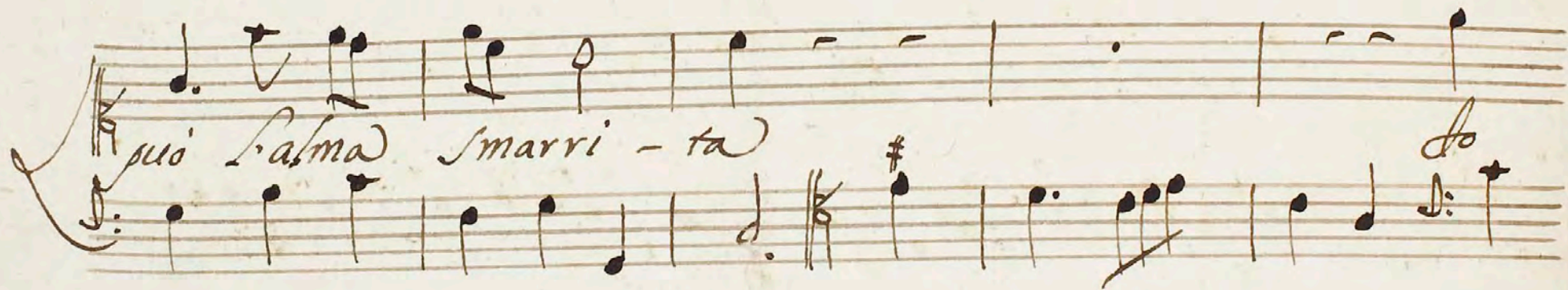
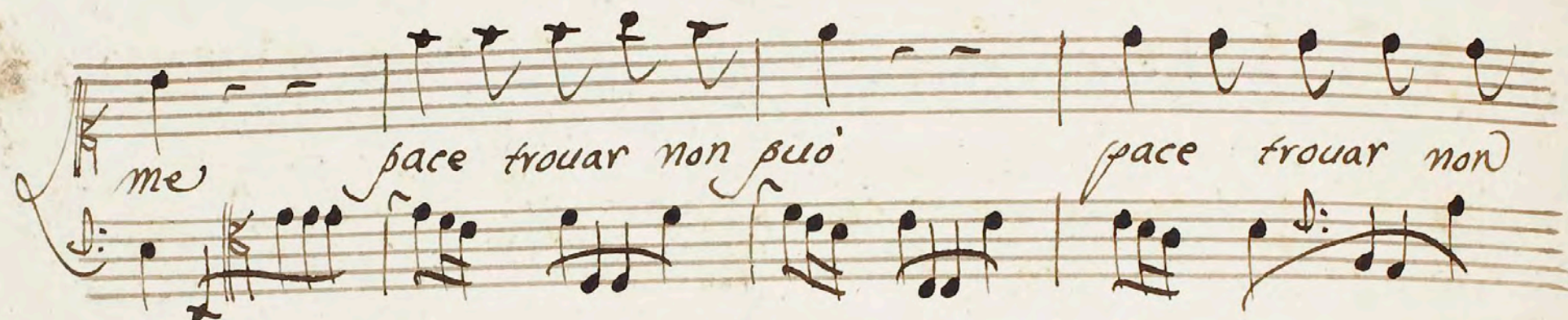
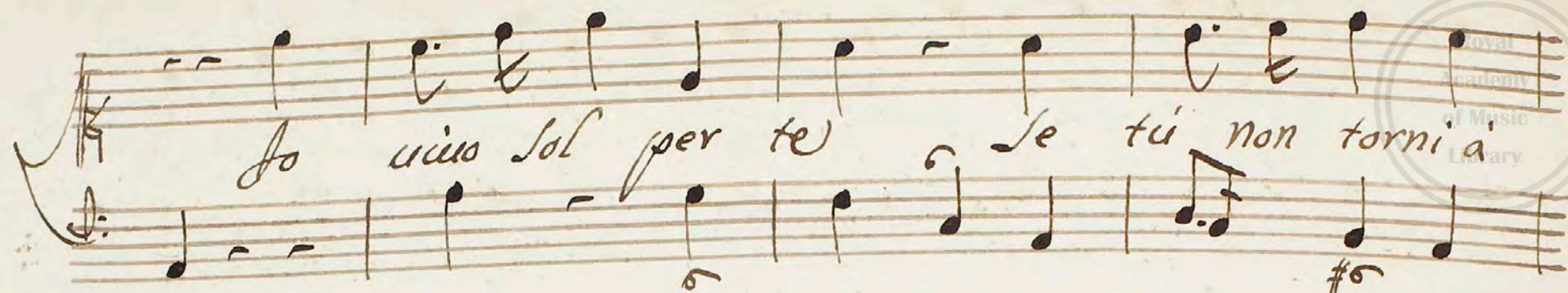
Rec.^{uo} Sorte troppo crudele un' Anima fe

dele penar già non douria come pen' so lungi

dal mio Lasso qual fine avranno i miei do

Lori so piango et pianto accreyce in sen gl'ar





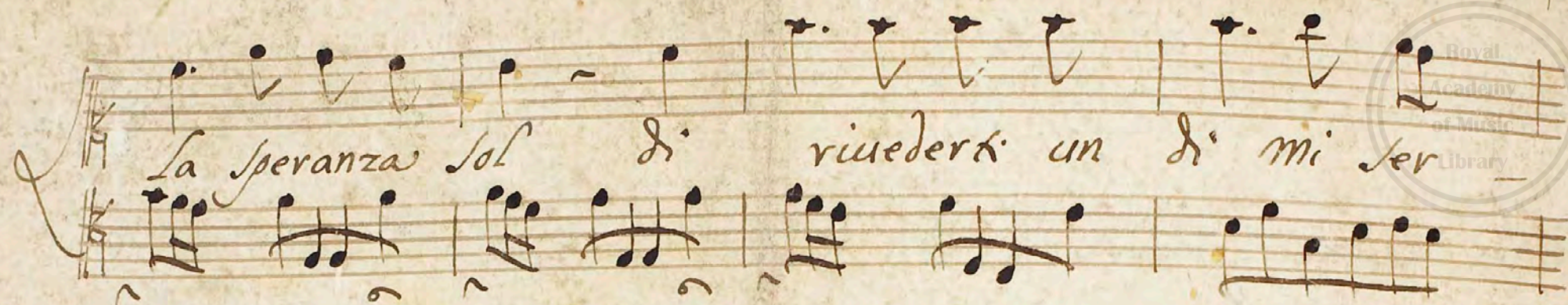
pace *pace trouar non può l'alma smarri*

- ta no' no' non può pace trouar non

può - l'alma - smarri - ta

cer - co la morte ogn'or ma'

la speranza sol di riveder ti un di mi ser



ba in vita ma la speranza sol di riveder ti un



di mi serba in ui - ta mi serba in ui - ta. Da Cap.

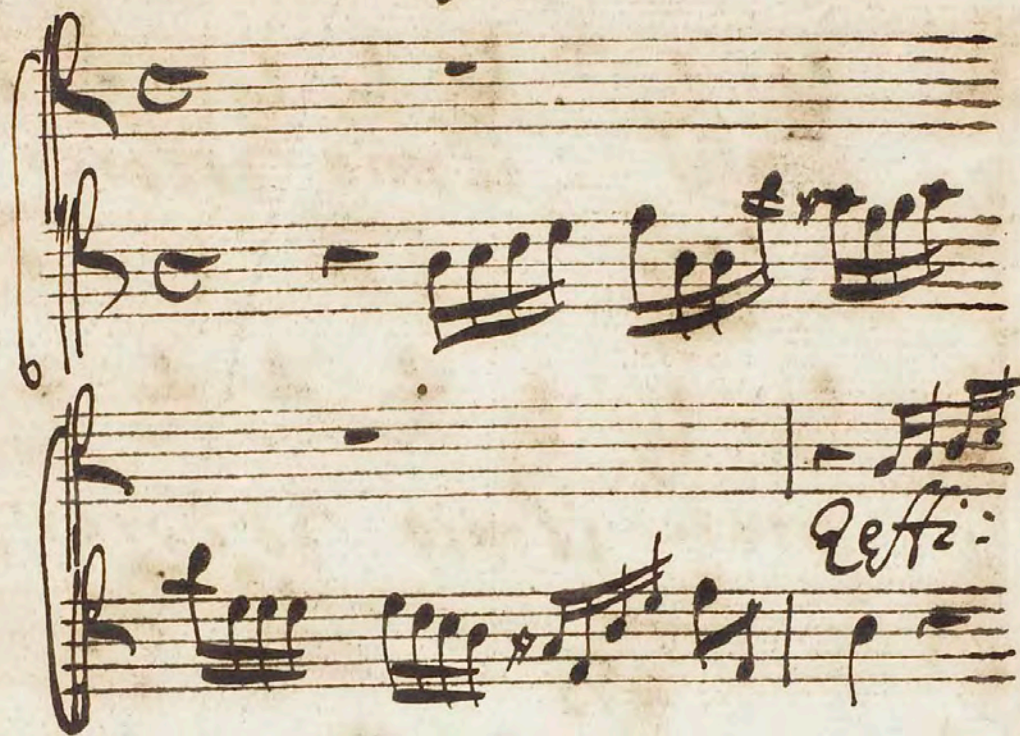


Fine.

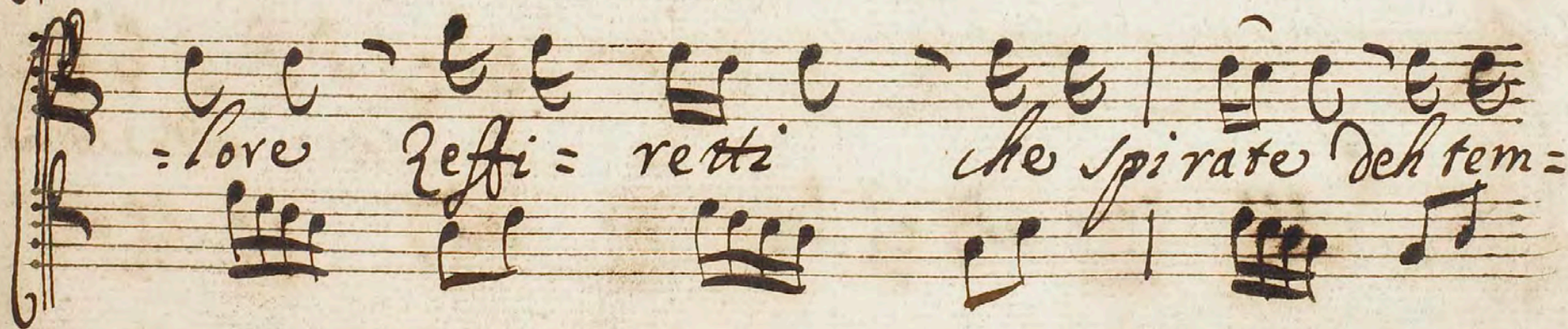
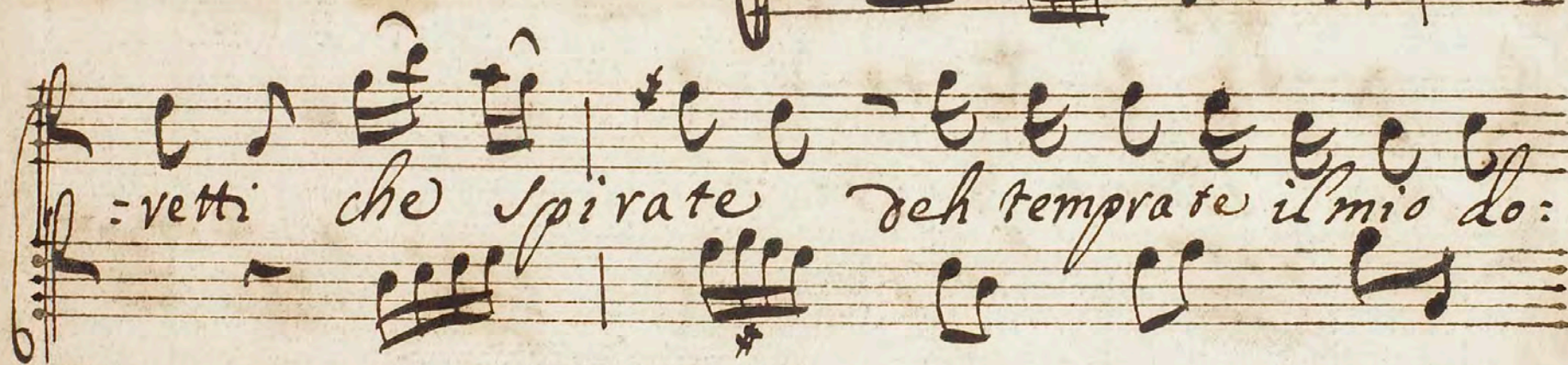
Del S. Scarlatti.

24

Royal
Academy
of Music
Library



Resti:



prate il mio dolore il mio dolore deh tem =

prate il mio dolore deh tem prate il mio do lo:

= re il mio do lo: re

o' vi diete alla mia

The image shows a page from a handwritten musical manuscript. It contains five systems of musical notation. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian. The first system has the lyrics 'prate il mio dolore il mio dolore deh tem ='. The second system has 'prate il mio dolore deh tem prate il mio do lo:'. The third system has '= re il mio do lo: re'. The fourth system has 'o' vi diete alla mia'. The notation includes various musical symbols such as notes, rests, and accidentals. A 'Royal' library stamp is visible in the upper right corner.

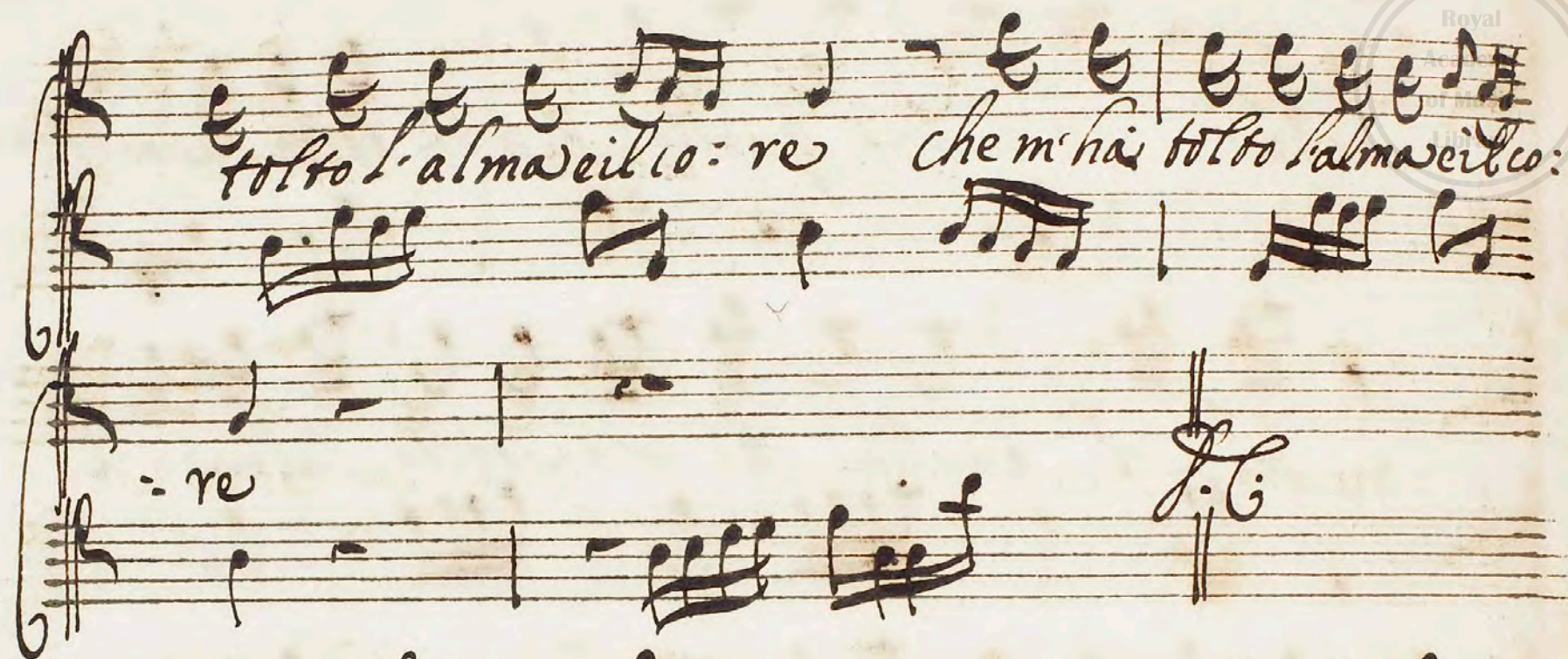
bella ch'è sol quella che m'ha tolto l'anima è co:

re ch'è sol quella che m'ha tolto l'anima è il

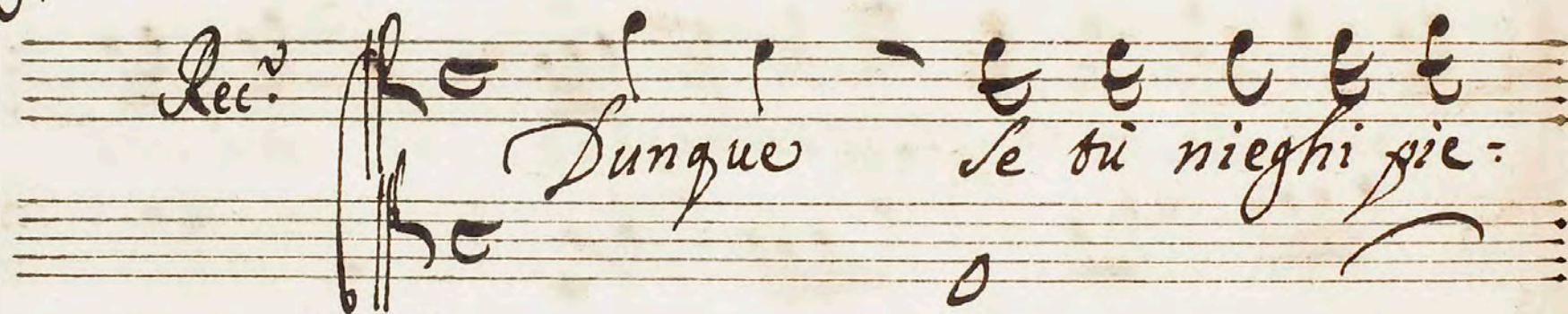
core che m'ha tolto l'anima è co: re ch'è sol

quella che m'ha tolto l'anima è il core che m'ha

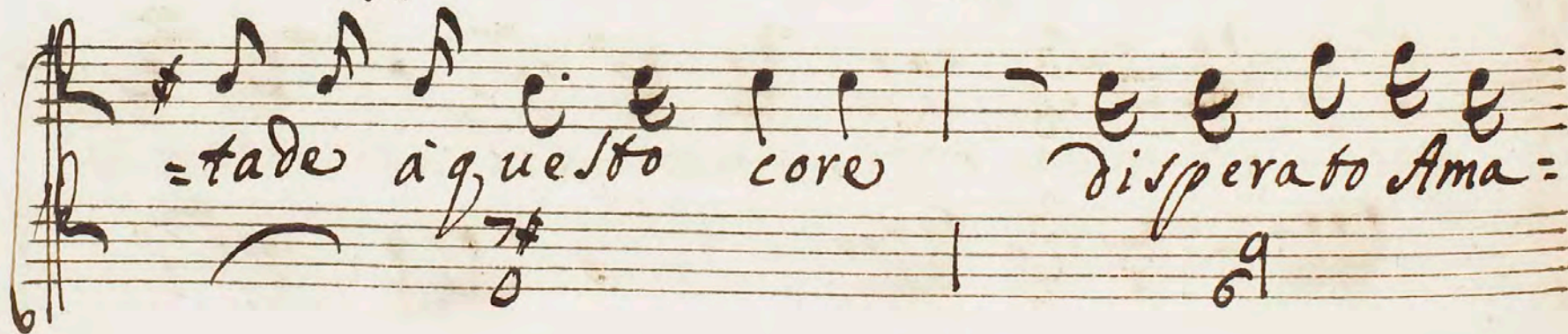
tolto l'alma e il co: re che m'ha tolto l'alma e il co:
= re



Rec.^o Dunque se tu nieghi pie:
o



=tade a questo core disperato Ama:
7# 9



= fore uolger uolenz il guardo all'a:

= mato suo bene Mentre uiui per

Lei fu proua pene

Dammi un guardo o bel:

*Royal
Library*

mia all' hor lieto io mori rò

dammi un guardo o bella mia all' hor

lieto - mori - rò dammi un

guardo o bella mia all' hor

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The lyrics are in Italian. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: *lieto - - mori : rō se mel nieghio*. The second staff continues the melody. The third staff has the lyrics: *ge lo sia tu mac : cendi ne mai*. The fourth staff has the lyrics: *piu spe - rar la pro' spe = rar la :*. The fifth staff has the lyrics: *- pro' sperar* and features a dense, rapid passage of sixteenth notes.

lieto - - mori : rō se mel nieghio

ge lo sia tu mac : cendi ne mai

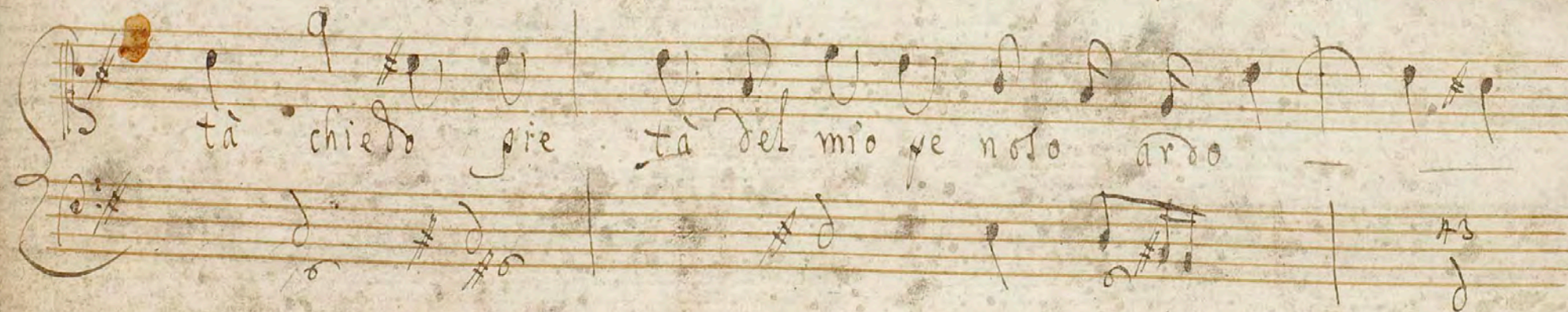
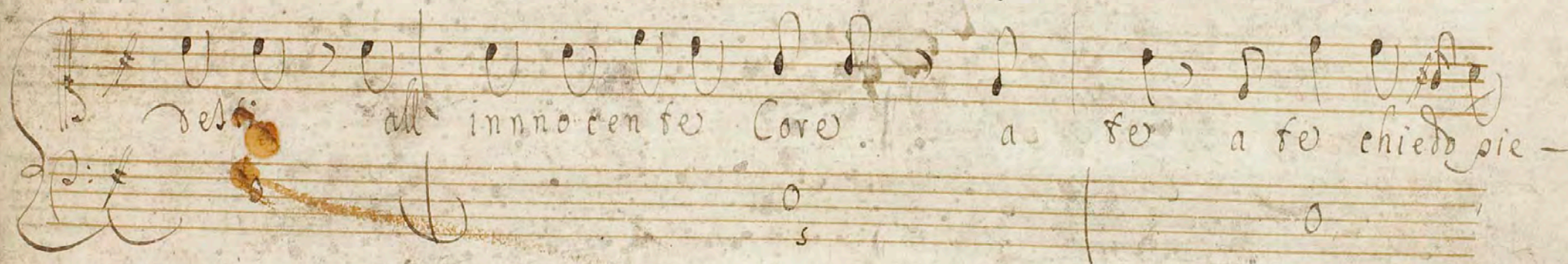
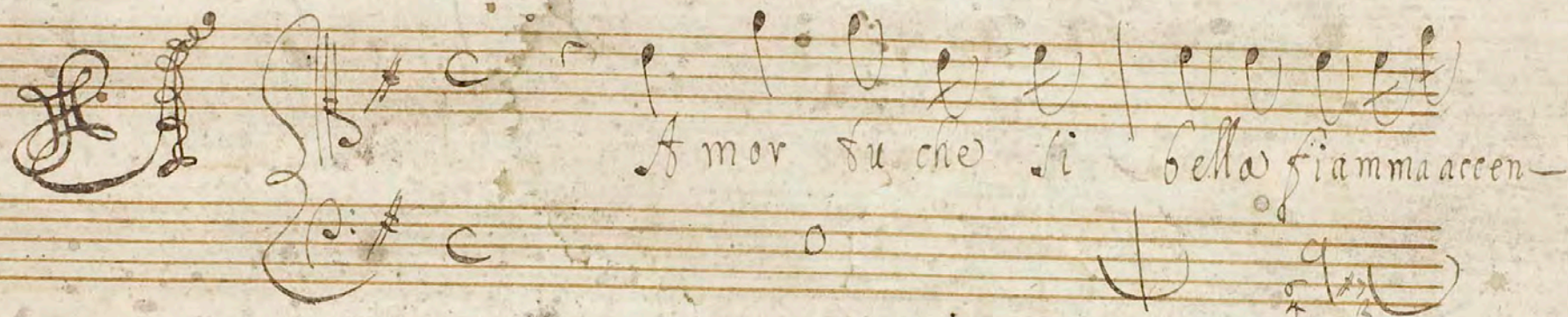
piu spe - rar la pro' spe = rar la :

- pro' sperar

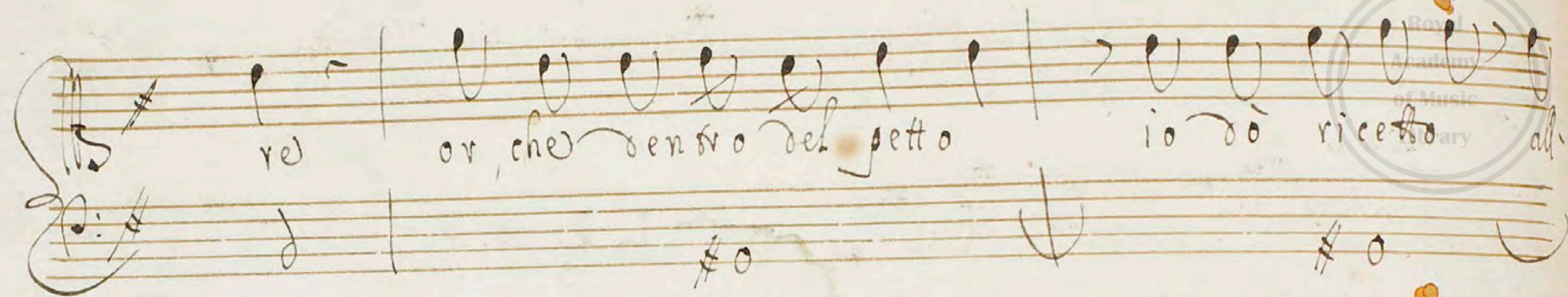
Handwritten musical score on aged paper, featuring four staves. The notation is in a historical style, likely 18th or 19th century. The first two staves contain complex melodic lines with many beamed notes. The third and fourth staves contain lyrics and musical notation, ending with a "Fine" marking and wavy lines.

rar la pro Fine

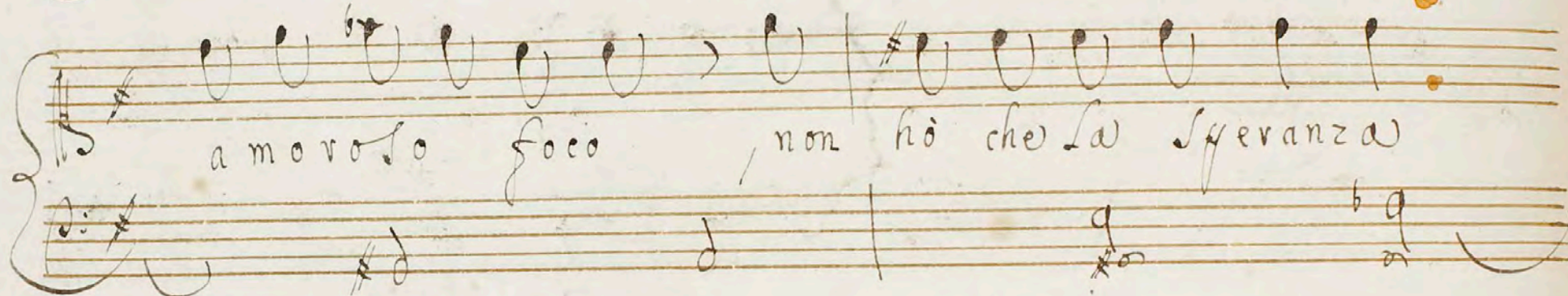
Cantata a Voce Solo

Del Sig.^{to} Alex.^{to} Scarlatti

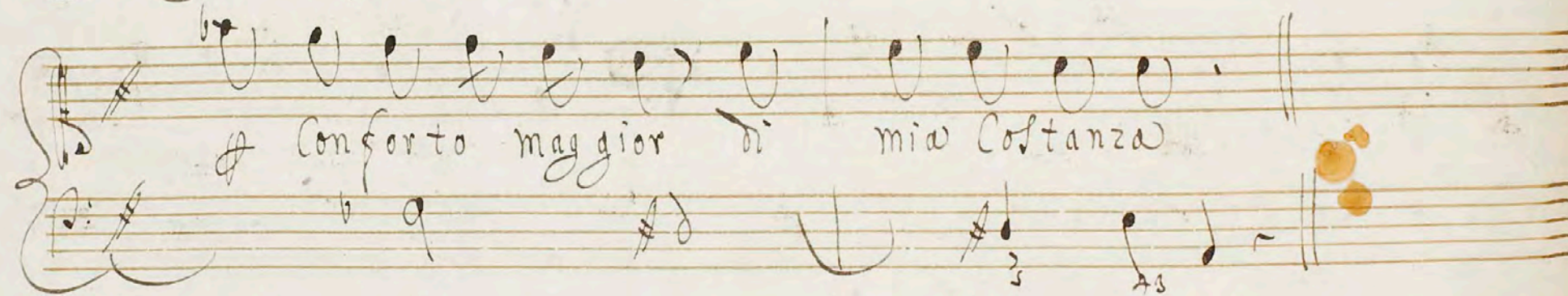
re or, che dentro del petto io do ricevo all.



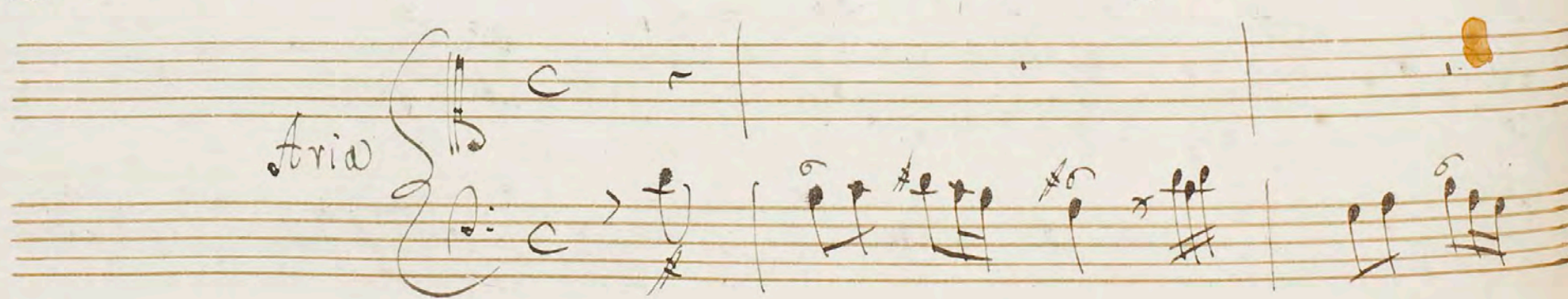
amoroso foco, non ho che la speranza



Conforto maggior di mia Costanza



Aria



Se uoi o Dio d'Amor che

uiua nel mio Cor de l'adorato ben Ser bi l'Ima-

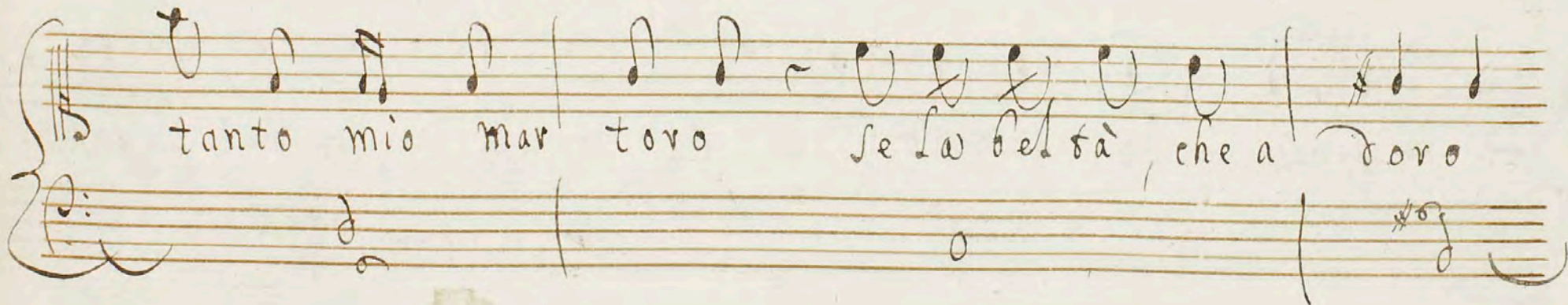
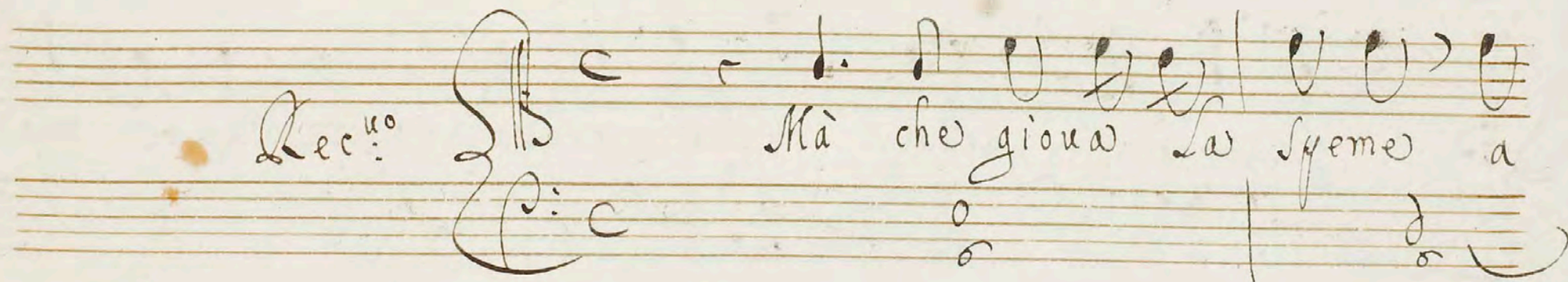
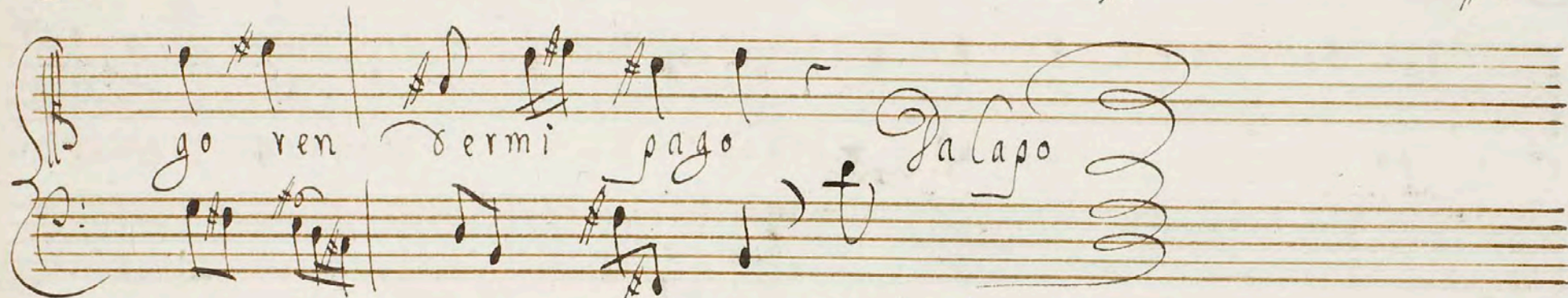
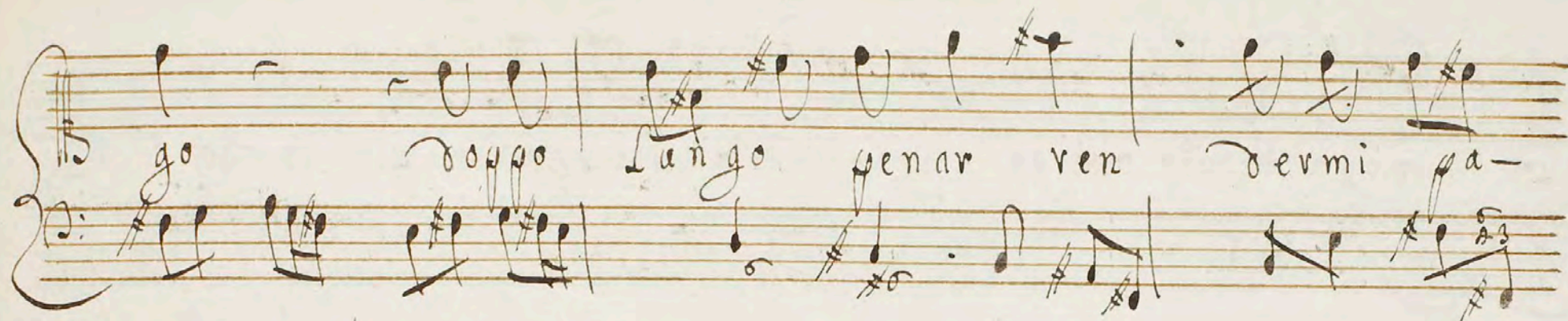
go Se uoi o Dio d'Amor che uiua nel mio

Cor de l'adorato ben Ser bi l'Imago

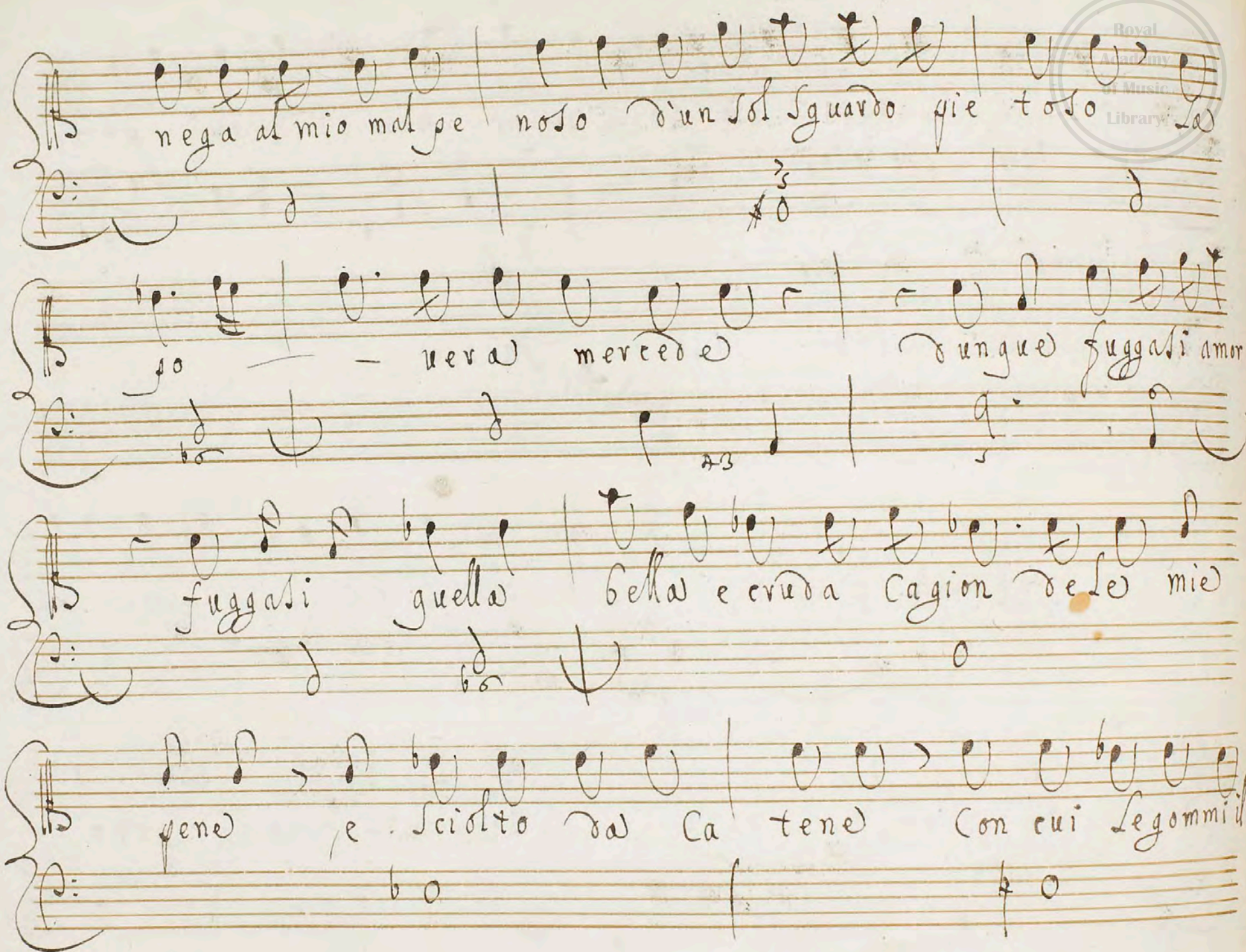
del adorato ben serbi l'Ima go

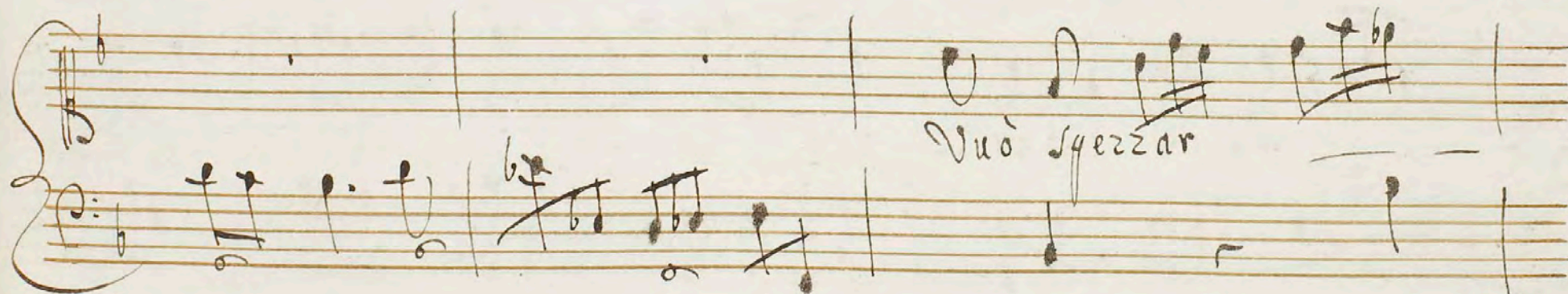
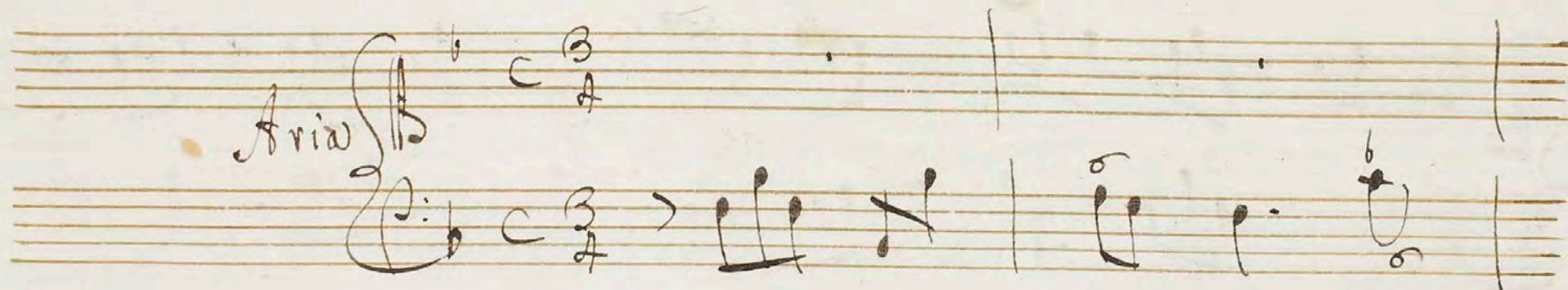
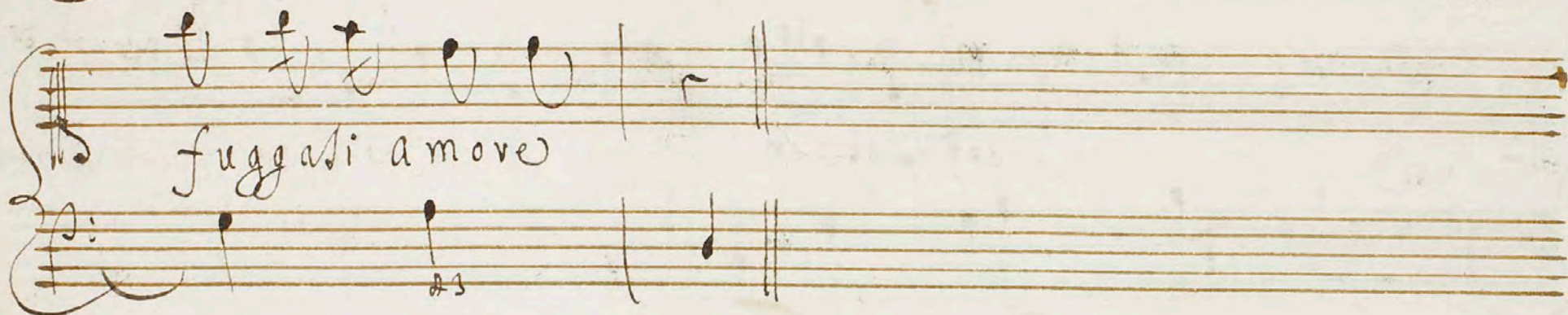
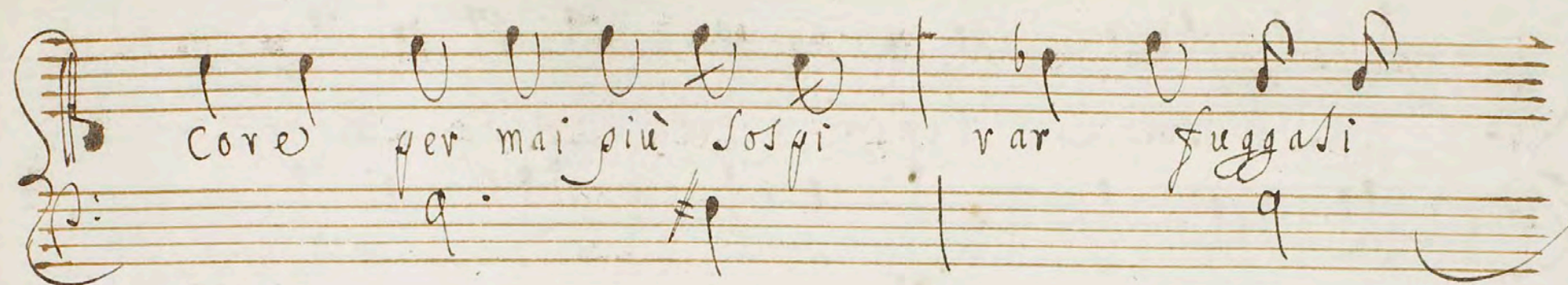
son Con fento si se mi pro me ti un di doppo

Iungo pe nar rendermi pa go rendermi pa-



negli al mio mal pe- no- so d'un sol sguardo pie- to- so
go - vera mercede e dunque fuggasi amor
fuggasi quella bella e cruda Cagion de le mie
pene e sciolto dal Ca- tene Con cui Legommi il





Le mie Ca tene e por l'Alma in Liber ta'

uo' spezzar Le mie Cate

ne e por l'Al

ma in Liber ta'

uo'

uò spezzar le mie catene

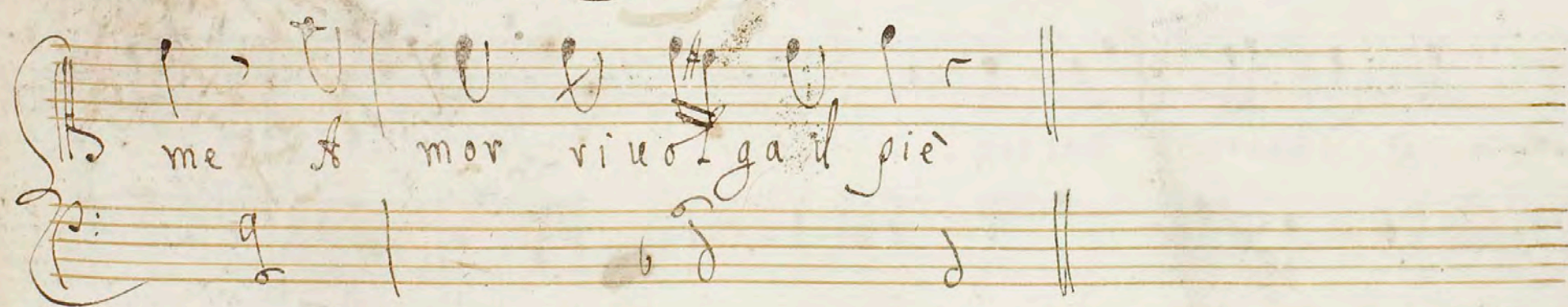
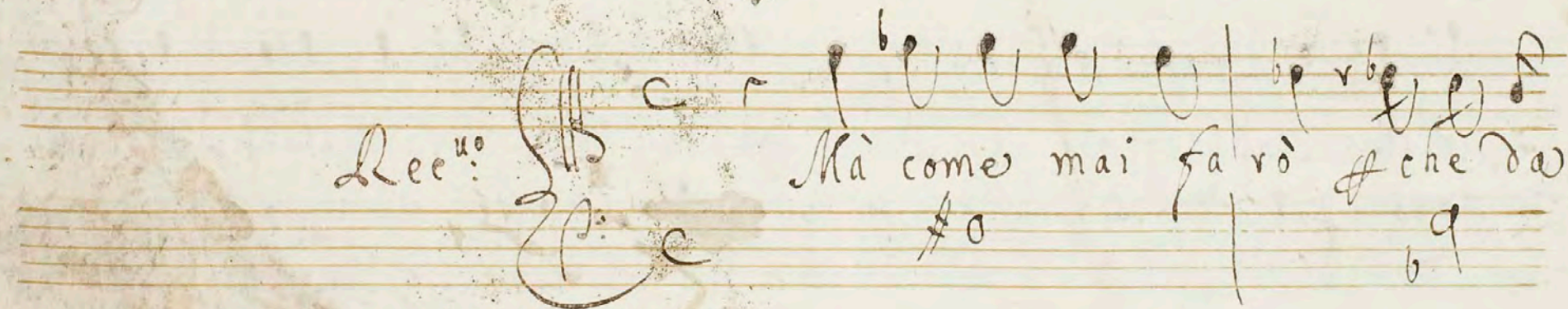
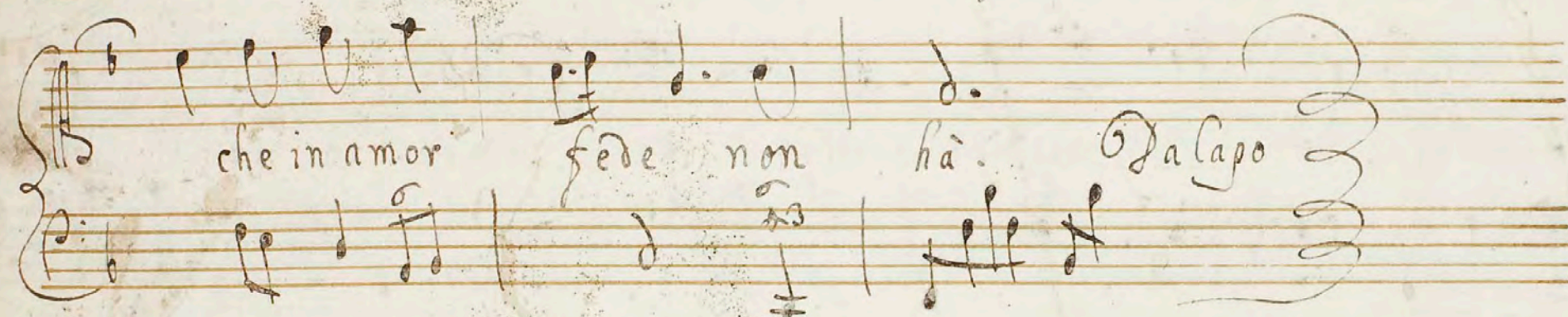
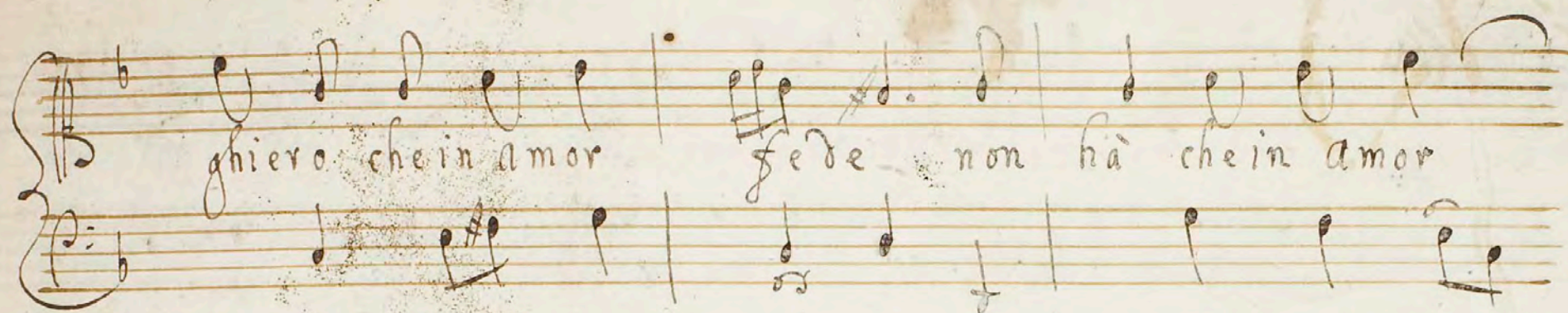
ne, e per l'Alma

ma, e per l'Alma in liber ta'

in liber ta'

Royal Academy of Music Library

a ba stanza errò il pen siero per un
volto Lu sin ghiero Lu sin ghiero che in Amor
fe de non hà che in Amor fe — de non hà
a ba stanza errò il pen siero & un volto Lu sin —

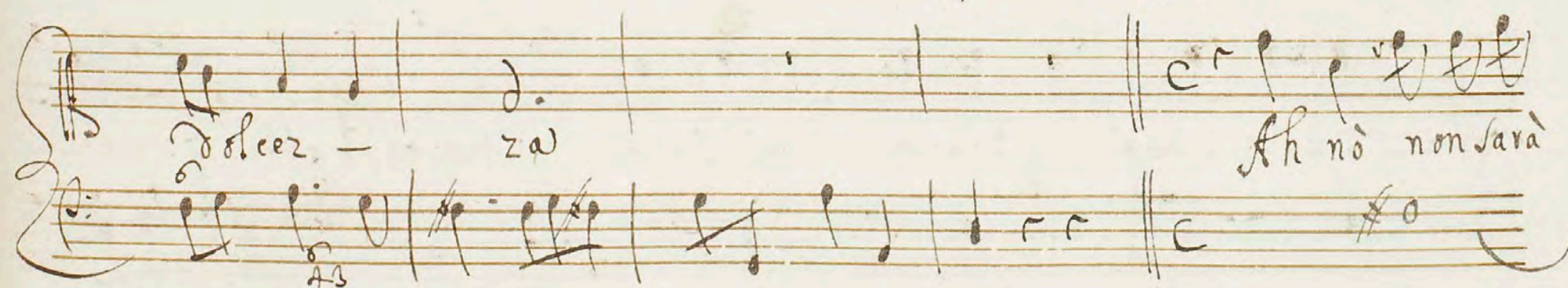
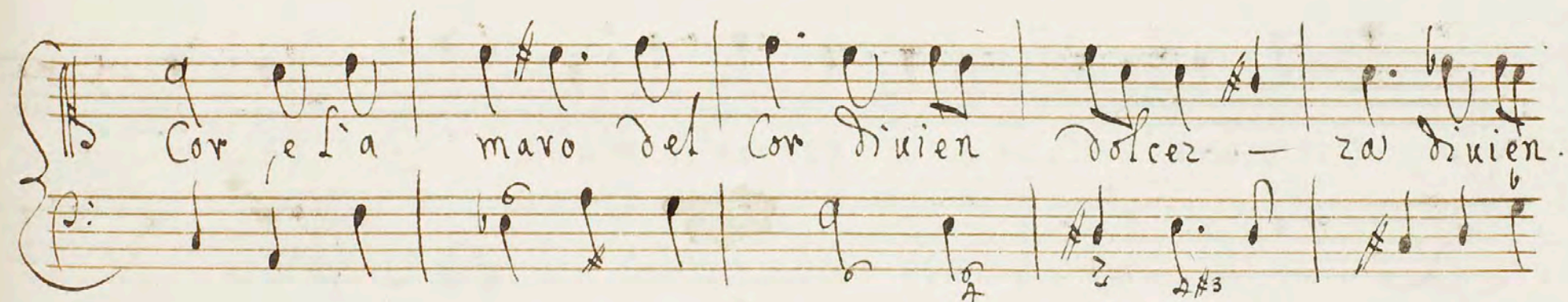
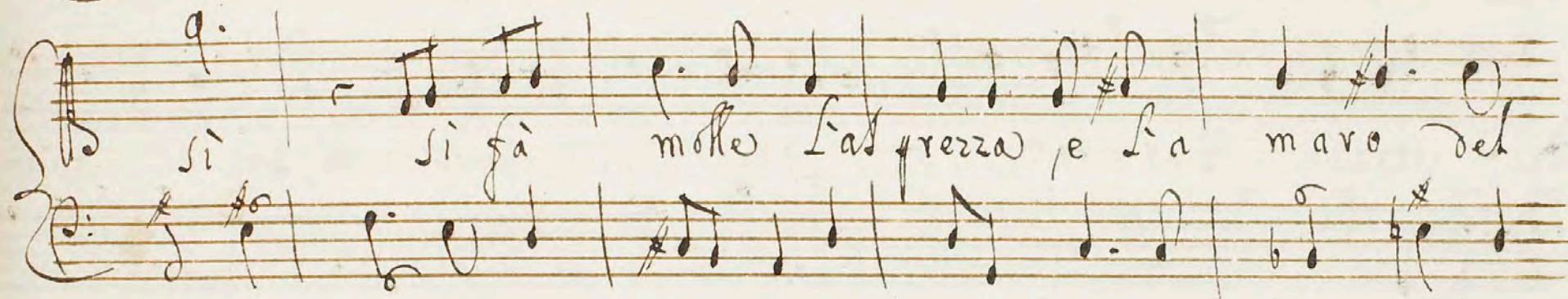
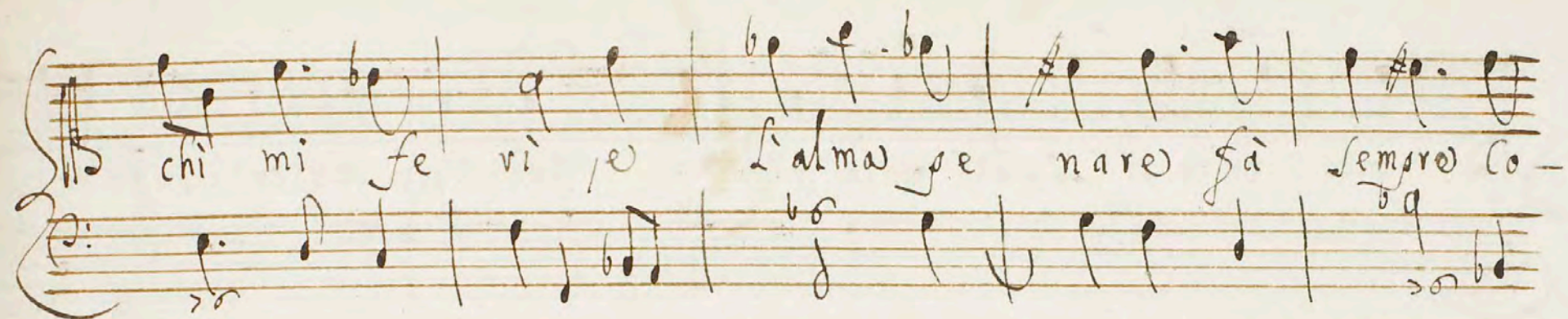


seal solo pen sa re di chi mi fe

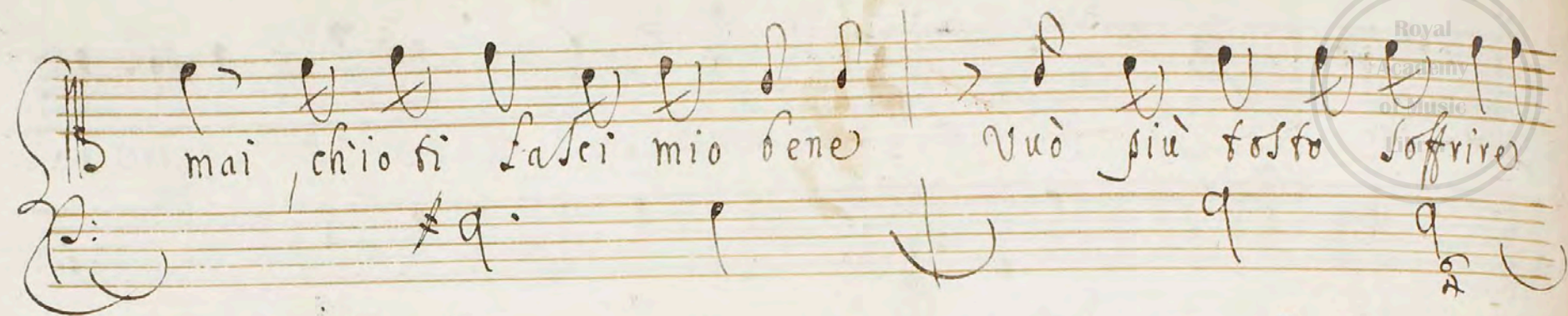
ri e L'Alma pe nare fa sempre co si si fa

molle L'asprezza e la maro del Cor diuien dolcer -

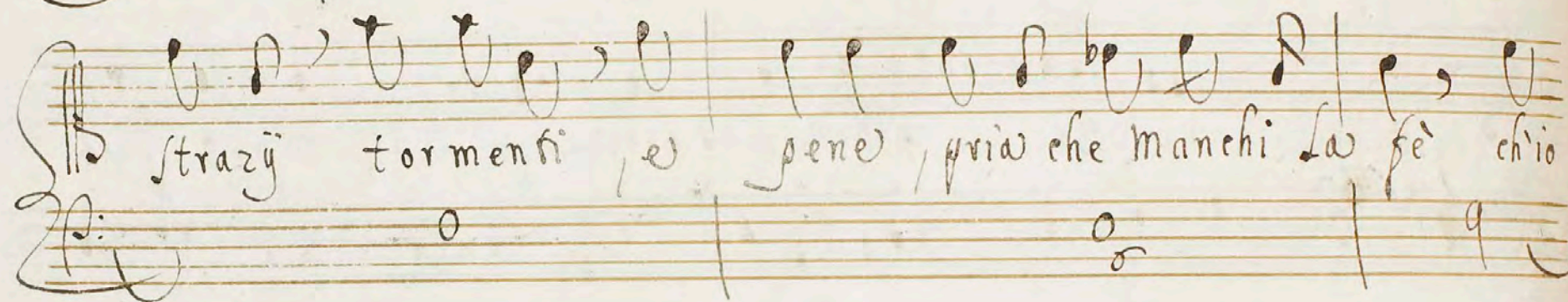
za diuien dolcer - - za seal solo pen sa re di



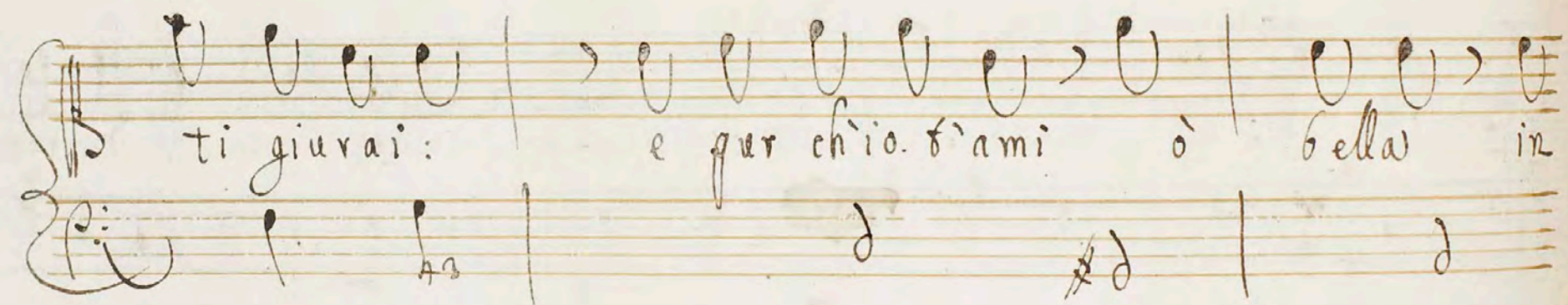
mai, ch'io ti lascerò mio bene Vuò più tosto soffrire



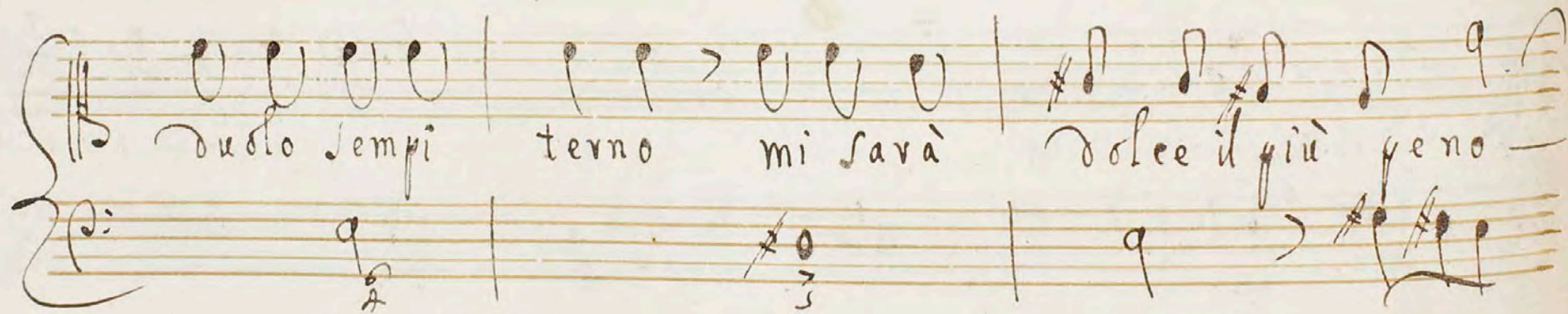
strazj tormenti, e pene, pria che manchi la fe' ch'io



ti giurai: e per ch'io t'ami o' bella in



duolo semp' terno mi sarà dolce il più peno —



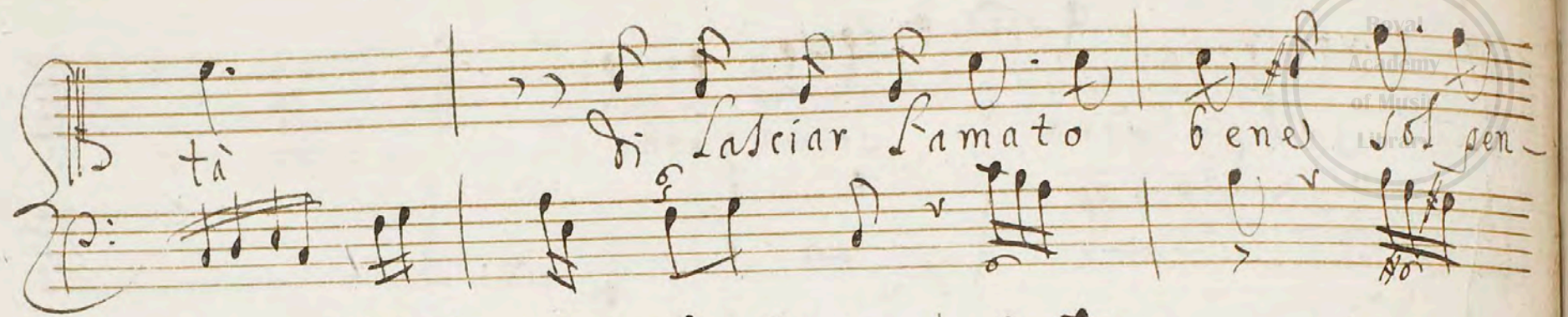
So il più peno So in ferno

Aria *andante*

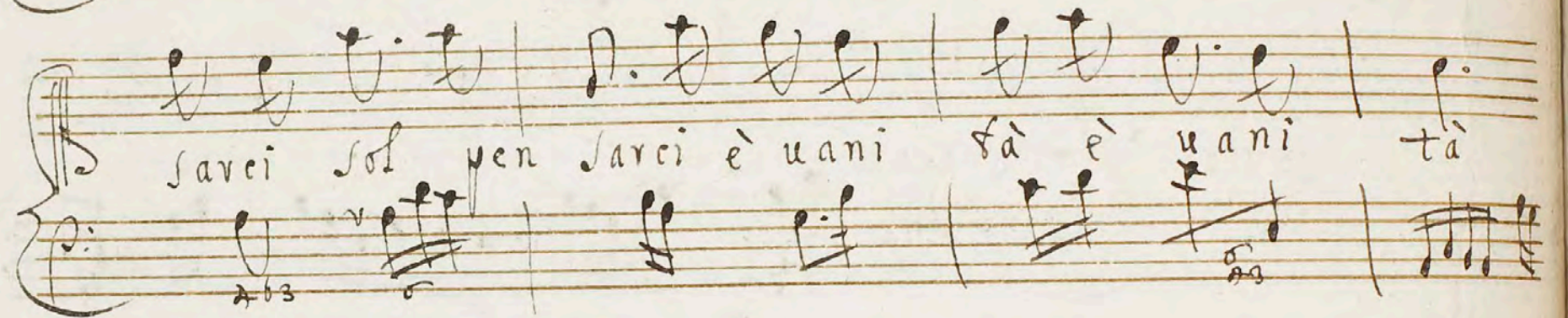
Oi la sciar l'amato bene sol pen

Sarei sol pen Sarei è uani tà è uani

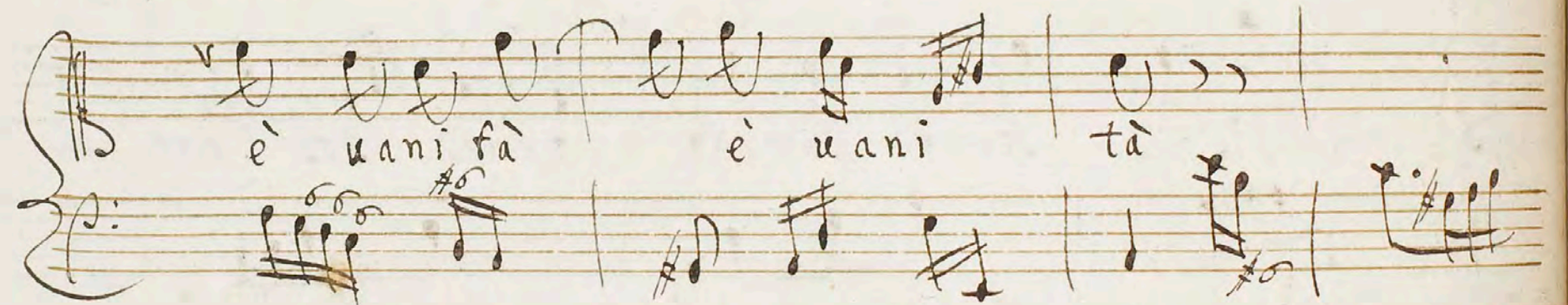
ta di Lasciar Lamato bene sol pen



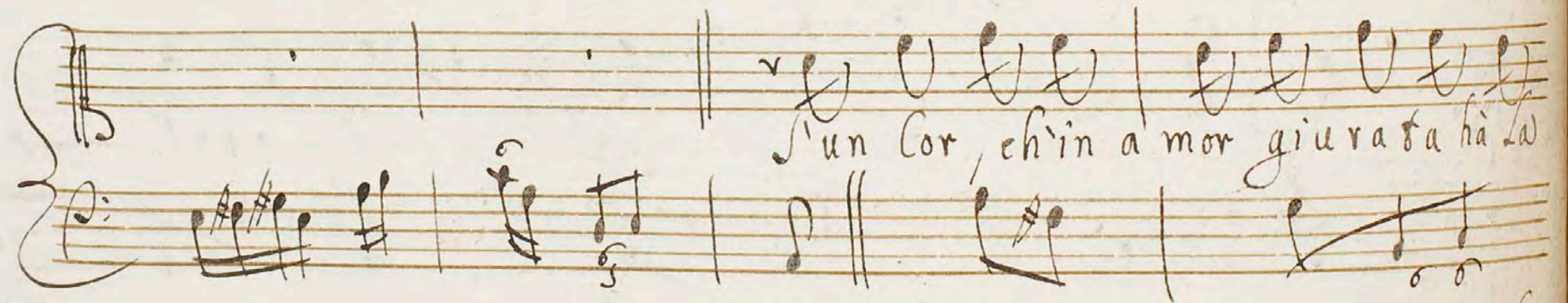
sarei sol pen sarei è uani fà è uani ta



è uani fà è uani ta



S'un cor, ch'in a mor giurata ha la



fe

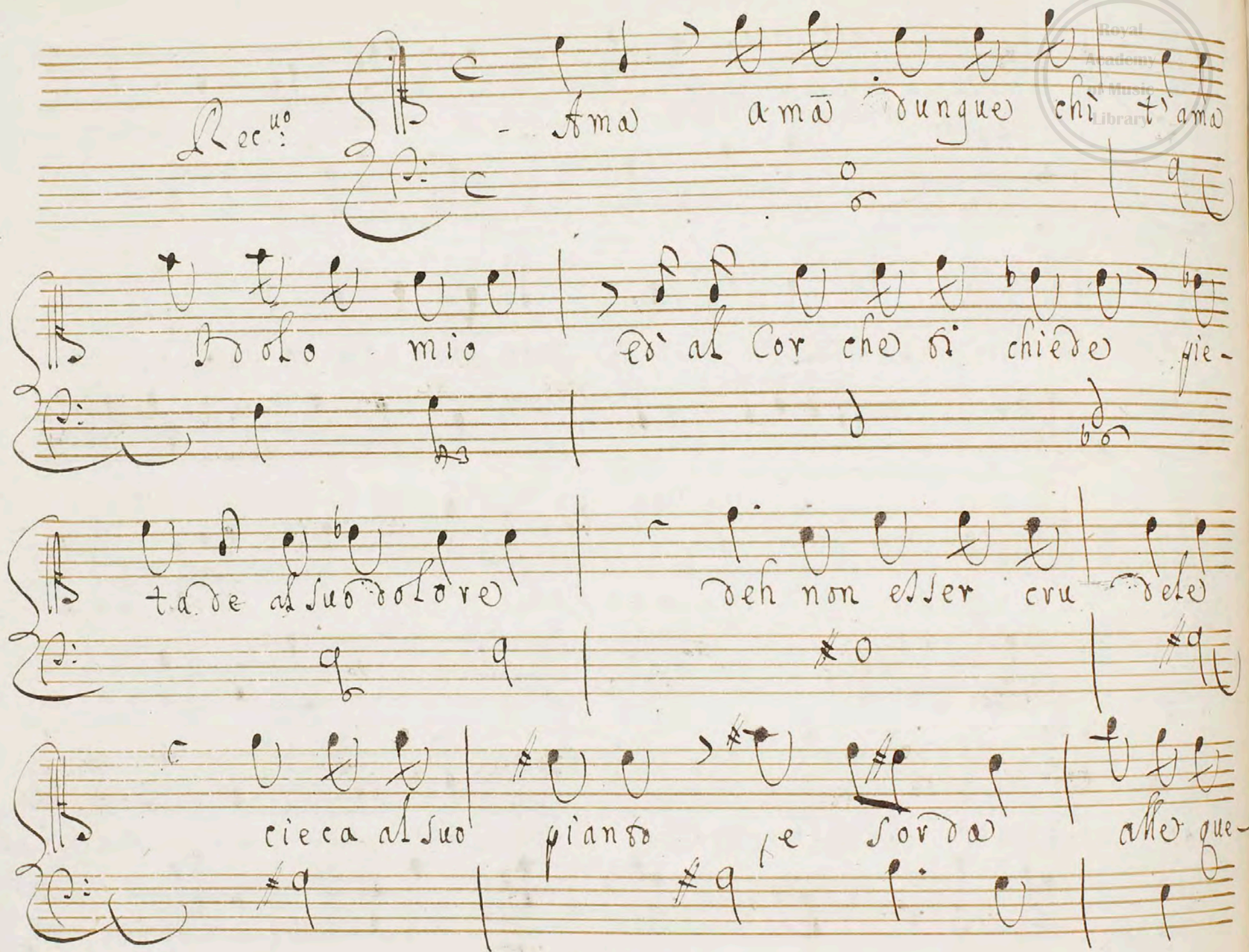
fè se folle non è tra di re non

Sà s'un cor ch'in A mor giurata hà la fè

se folle non è se folle non è tra

dire non sà tra di re non sà Da capo

Rec^{uo} Ama amā dunque chi t'ama
Dolo mio ed al Cor che si chiede pie-
tade al suo dolore deh non esser cru- dele
cieca al suo pianto te sorda alio que-

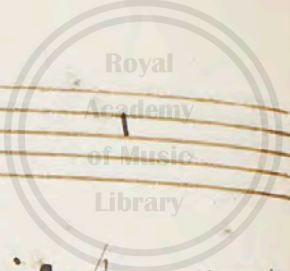


rele

Aria *allegriissimo*

A ma mi ò Cara

a m a mi ò bella Se uoi, ch'io uiua Senza pe-



Handwritten musical score on four systems, each with a vocal line and a piano accompaniment line. The lyrics are in Italian and describe a peaceful life.

System 1:
Vocal: nar | Amami o Cava
Piano: Accompaniment for the first system.

System 2:
Vocal: amami o bella | Se uoi, ch'io uiua | Se uoi, ch'io
Piano: Accompaniment for the second system.

System 3:
Vocal: uiua | Senza penar | Se uoi, ch'io uiua
Piano: Accompaniment for the third system.

System 4:
Vocal: Senza penar. | Non più guerra
Piano: Accompaniment for the fourth system.

pace pace e tutta A more fa' ch'il

Core cessi al fin di sospi rar

non più guerra pace pace e tutta A more

fa' ch'il Core cessi al fin di sospi

rar Cessi al fin di sos pi rar

The first system of the handwritten musical score consists of two staves. The treble staff contains a melody with lyrics 'rar Cessi al fin di sos pi rar' written below it. The bass staff provides a harmonic accompaniment. The notation is in a historical style with various note values and rests.

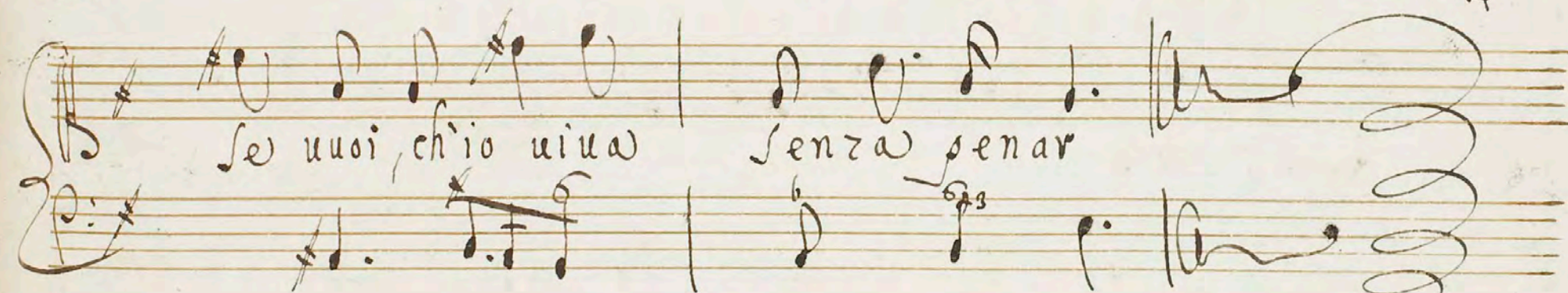
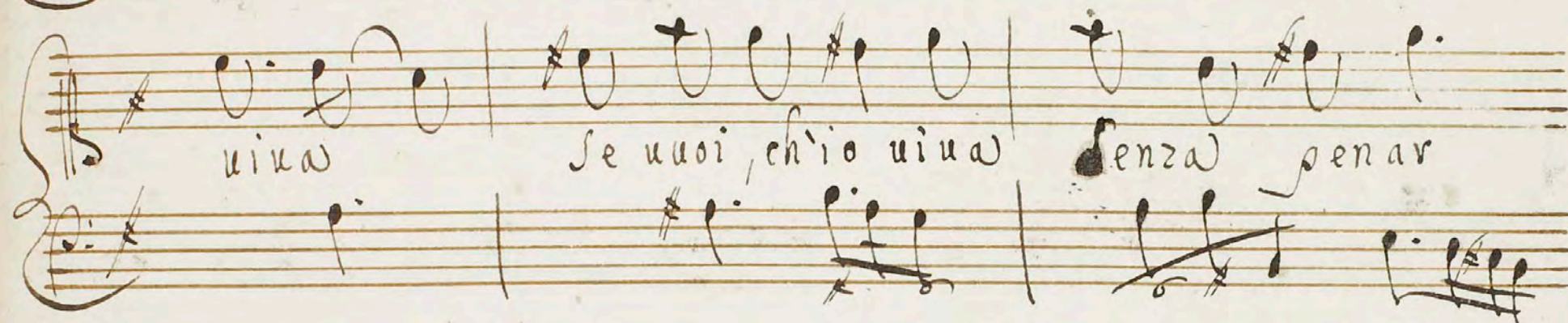
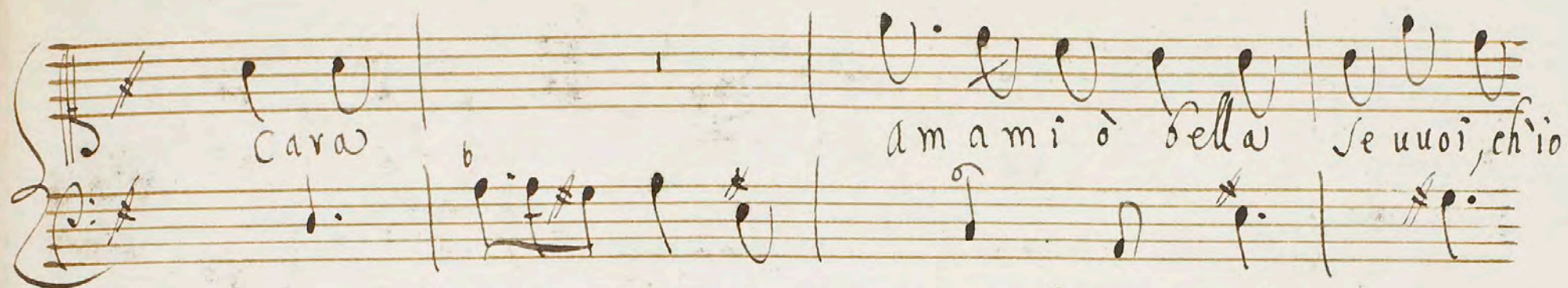
The second system of the handwritten musical score consists of two staves. The treble staff contains a melody with lyrics 'rar Cessi al fin di sos pi rar' written below it. The bass staff provides a harmonic accompaniment. The notation is in a historical style with various note values and rests.

A m a m i ò Cara a m a m i ò bella Se uoi, ch'io

The third system of the handwritten musical score consists of two staves. The treble staff contains a melody with lyrics 'A m a m i ò Cara a m a m i ò bella Se uoi, ch'io' written below it. The bass staff provides a harmonic accompaniment. The notation is in a historical style with various note values and rests.

uiua Senza penar a m a m i ò

The fourth system of the handwritten musical score consists of two staves. The treble staff contains a melody with lyrics 'uiua Senza penar a m a m i ò' written below it. The bass staff provides a harmonic accompaniment. The notation is in a historical style with various note values and rests.



Fine



Handwritten musical notation on ten staves. The notation is in brown ink and appears to be a single melodic line. The staves are numbered 1 through 10 in the left margin. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining and foxing.

Handwritten musical notation on the right page. The notation is in brown ink and appears to be a single melodic line. The staves are numbered 1 through 10 in the left margin. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining and foxing.

55
Cantata a Voce sola di Soprano con v. l. Del Sig. Giuseppe Jacobelli.

Precis:

Al fido spin Pastor saggio e gen tile gran tempo auea, che

già languid d'amore, per la vaga Amorelli, e si s'aggea diuina:

mente in' amorosi Lai. quindi un di mena' andaua sfo:

gando con respir il suo dolore, uolgendo gl'occhi ad'

un bel prato ameno uide a' capo il suo ben chiui sieglio

Ogni fior più pregiato, ed odoroso per farne al capo suo ver,

to composto. quella dolce e non sperata uista re.

no gelido e pio ma poi preso Coraggio con un sospiro aj.

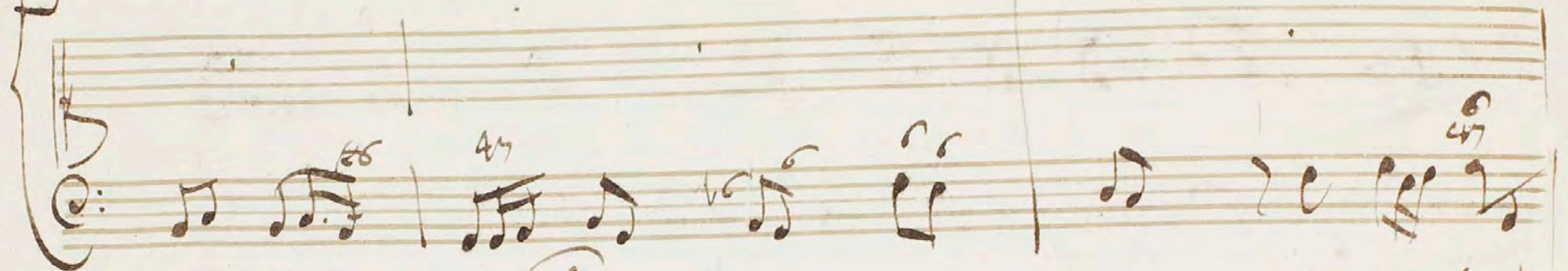
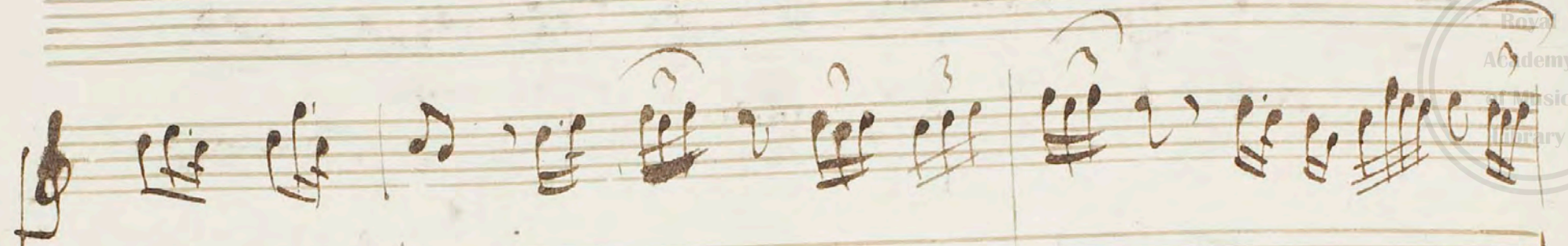
salve la sua cara, e procurò con questi caldi ac.

centi dar bando alle sue pene a' suoi formen =

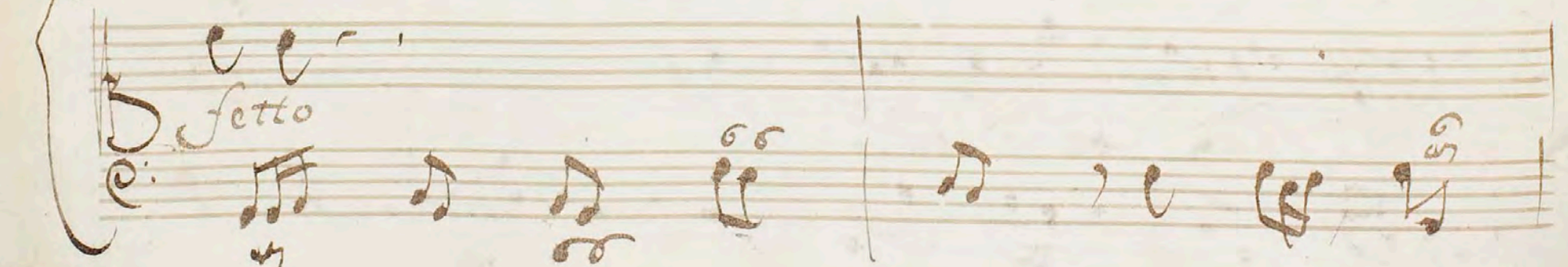
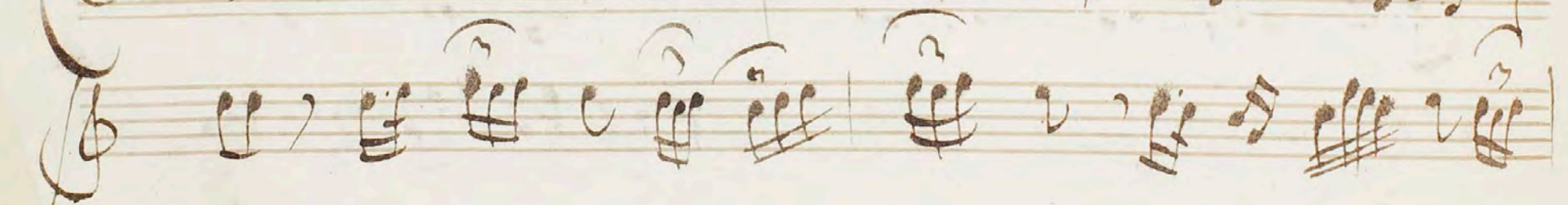
Veri

re:
Ania
Adagio ed affettuoso
Ninfa Cara

respiro
ac:
Ninfa bella bella del - la



Ninfa cara, Ninfa bella se' per te cocente af:



Ninfa cara Ninfa bella se per se cocentes af.

Seu mi consu: ma palma in getto abb.

pur di me pietra abb pur di me pietra abb.

pur di me pietà

Ninfa bella Ninfa cara cara cara se per se cocente af.

fatto mi consuma l'alma mi con-

Academy of Music Library

Su ma l'alma in petto abbi pur qualche pietra

Su ma l'alma in petto abbi pur qualche pietra

Su ma l'alma in petto abbi pur qualche pietra

Su ma l'alma in petto abbi pur qualche pietra

Su ma l'alma in petto abbi pur qualche pietra

Su ma l'alma in petto abbi pur qualche pietra

47

O Imene - o La casta

face Lieta è mai per noi risplenda il suo Cor - d'ardore ac.

Scenda gentil rendas gentil rendas mas beltri

Licta omni per noi per noi ni:

plenda il suo Cor d'ardore d'ardore accenda gentil rendas gentil rendas

ma belta' genit rendo ma belta'

Royal Academy of Music Library

Recit.

Si disse e fin e intanto al di lei uola il

guardo in cen to affisse attendendo da quella dolce bocca

al incerta sua sorree o sentenza di vita, o pur di

67
morre. ella alquanto sospetta penso che far do:

nesso pur riflettendo alle preghiere oneste d'un

sviscerato amante, sen ch'è a poco a poco, un' nuova af-

fetto ser - peggiò nel petto

onde volgendo Lieto il suo sembianze conquesta dett

del gentil Pastore *die' pace all' alma e consolo il do.*

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics "del gentil Pastore" and "die' pace all' alma e consolo il do." The basso continuo line (bass clef) features a series of figures: 9, 9, 9, 9, 9, 9.

Proc.

Handwritten musical notation for the second system. The vocal line (treble clef) begins with the word "Proc." and contains a few notes. The basso continuo line (bass clef) contains a few notes and a double bar line.

aria *all.*

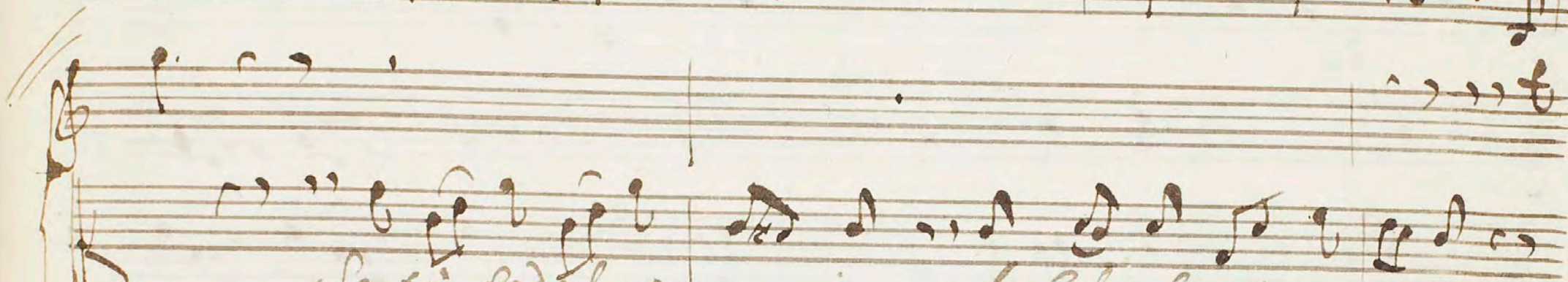
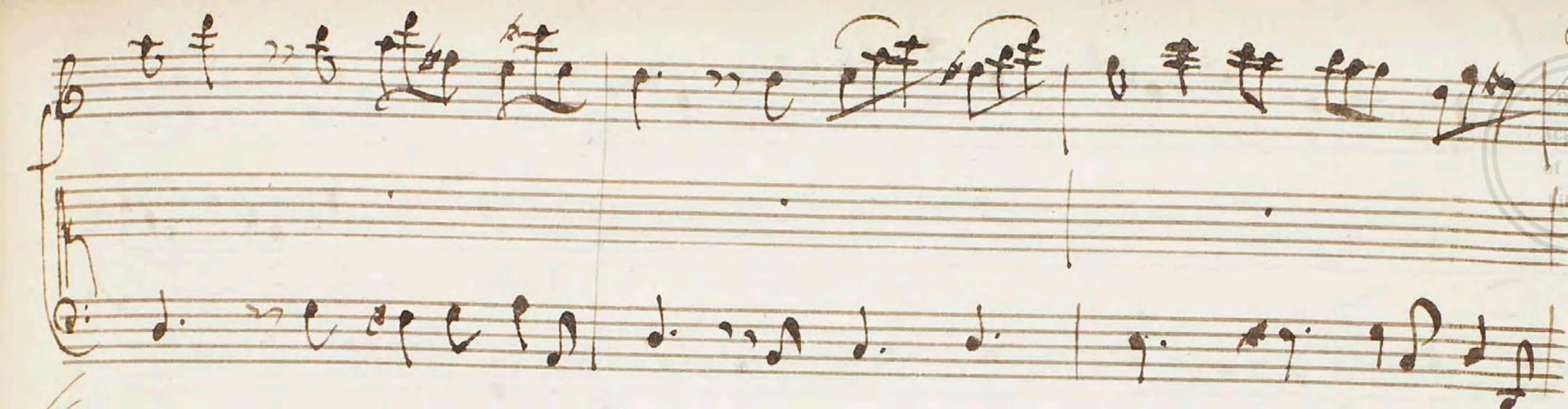
Handwritten musical notation for the third system. The vocal line (treble clef) begins with the word "aria" and contains a few notes. The basso continuo line (bass clef) contains a few notes and a double bar line.

aria *all.*

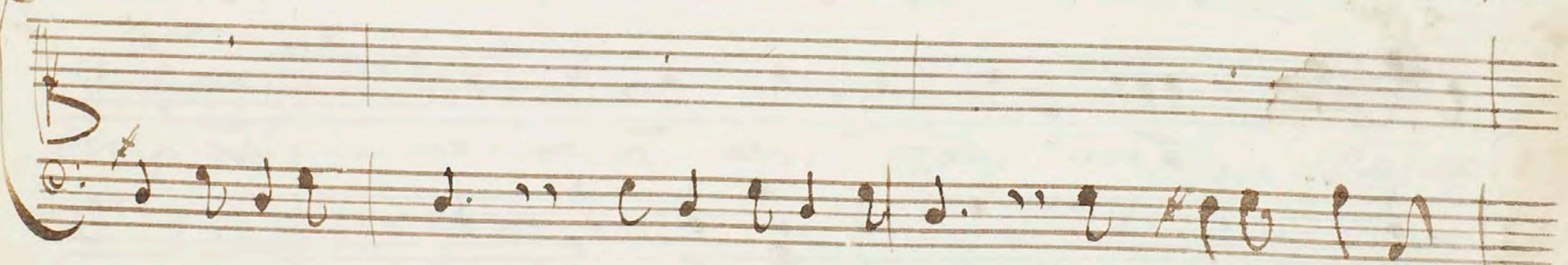
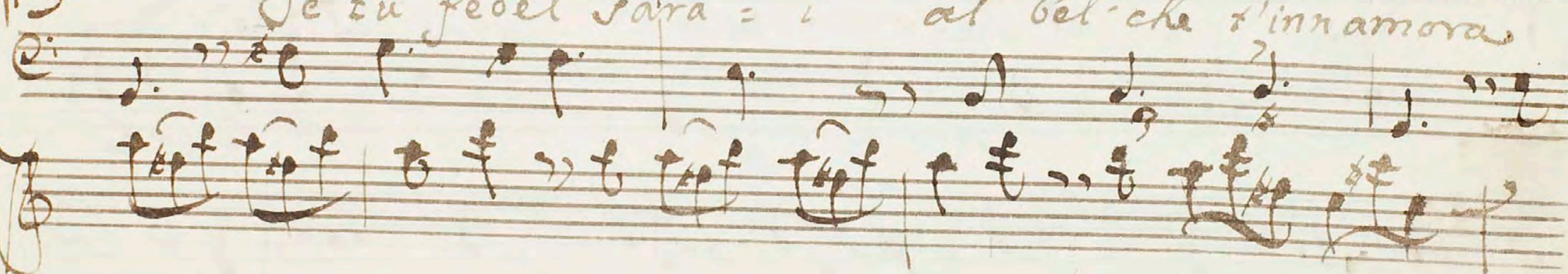
Handwritten musical notation for the fourth system. The vocal line (treble clef) begins with the word "aria" and contains a few notes. The basso continuo line (bass clef) contains a few notes and a double bar line.

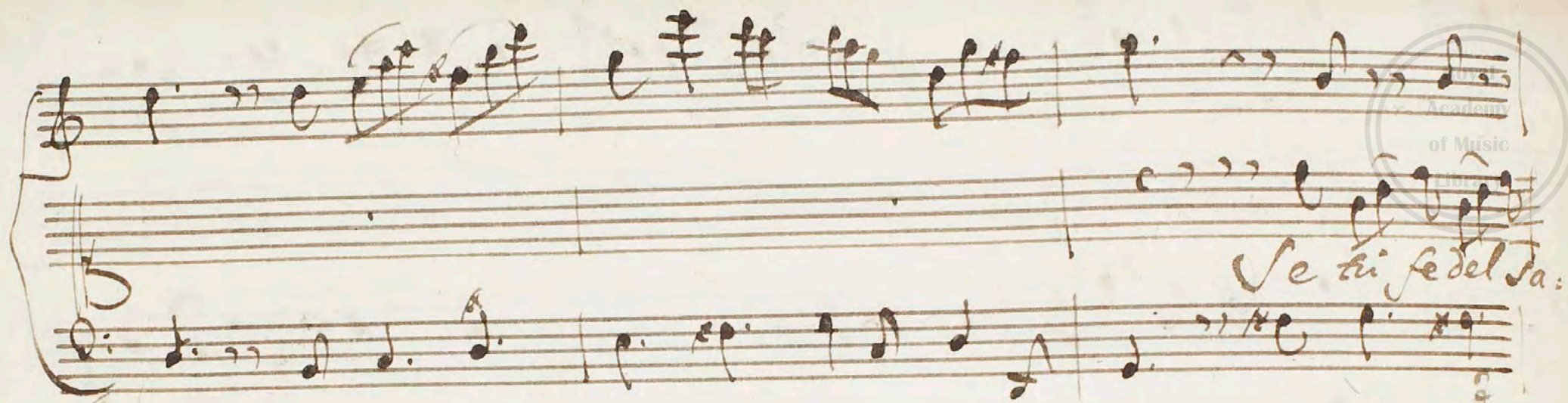
Handwritten musical notation for the fifth system. The vocal line (treble clef) contains a series of notes. The basso continuo line (bass clef) contains a series of notes.

Handwritten musical notation for the sixth system. The vocal line (treble clef) contains a series of notes. The basso continuo line (bass clef) contains a series of notes.

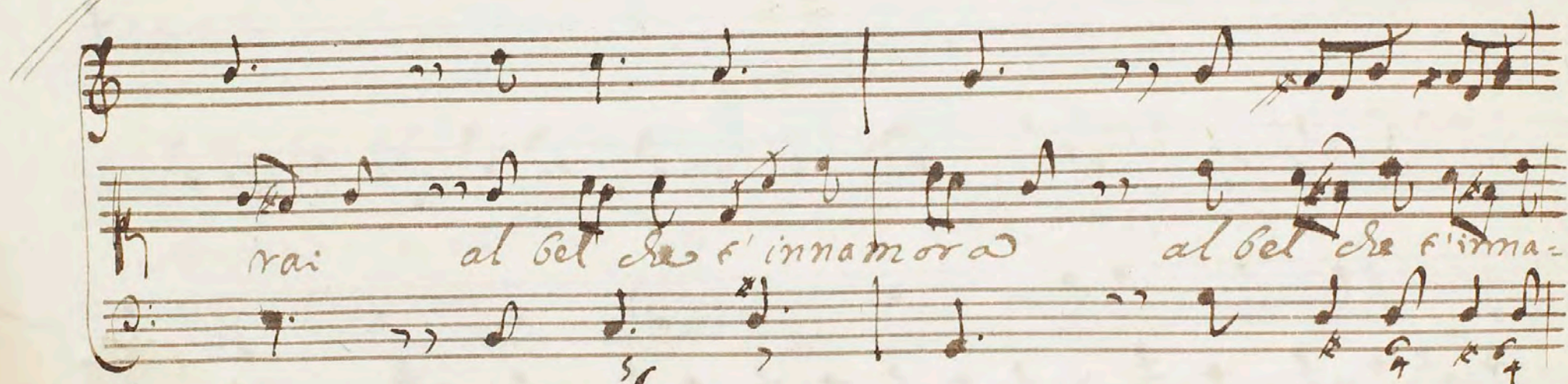


Se tu fedel sara = i al bel che t'innamora

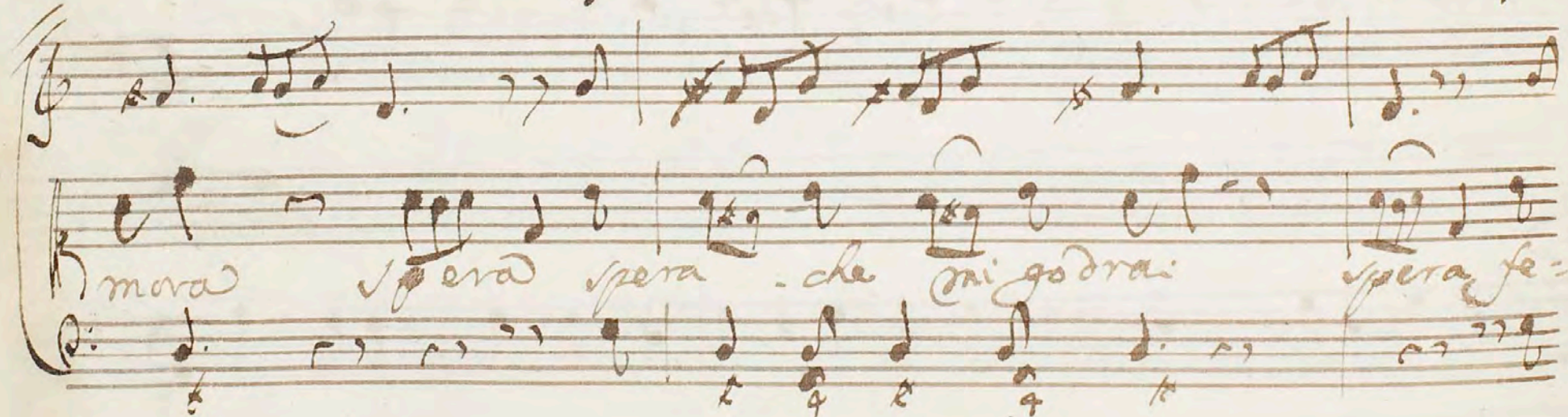




Se tu fedel sa:



rai al bel che e' innamorato al bel che e' inna-



mora spera spera - che mi godrai spera fe-

lice aman

tu fedel vava:

bel' che s'innam ora'
sperache mi go:

drarai felice amant = se spera

The first system of the handwritten musical score. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line: "drarai felice amant = se spera". The music is in a single system with a repeat sign at the end.

ti fedel sarai spera ga al'

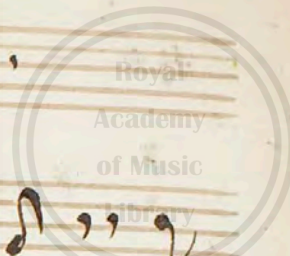
The second system of the handwritten musical score. It continues the vocal line and piano accompaniment. The lyrics are "ti fedel sarai spera ga al'". The system ends with a repeat sign.

bel' che t'innamora spera che mi godrai felice amant -

The third system of the handwritten musical score. It continues the vocal line and piano accompaniment. The lyrics are "bel' che t'innamora spera che mi godrai felice amant -". The system ends with a repeat sign.



Handwritten musical score on a single page, numbered 71. The score is written in brown ink on aged, slightly discolored paper. It consists of ten staves, with the first six staves containing musical notation and the last four staves being empty. The notation includes various note values, rests, and bar lines. The lyrics "e spera che mi godrai: felice amante" are written in a cursive hand across the first two staves. The paper shows signs of wear, including creases and some staining.



Handwritten musical score on a single page, featuring two systems of staves. The notation is in a historical style, likely 18th or 19th century. The lyrics are written in Italian.

System 1:

- Staff 1 (Treble clef): *si che l'amato*
- Staff 2 (Bass clef): *viso go:*

System 2:

- Staff 1 (Treble clef): *drai lieto e contento*
- Staff 2 (Bass clef): *si, si che l'amato viso godrai lieto e contento*

Handwritten musical score on page 73, featuring vocal and instrumental staves with lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are as follows:

colmo di gioia e riso ma' ma' si' costan =
 si' si' che l'ama to
 uiso godrai lieto e contento Colmo di gioia e riso

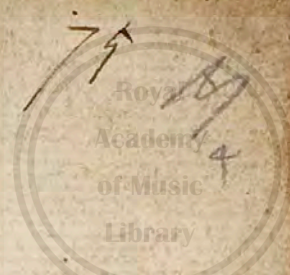
ma, ma, Mary Constance.

D. L. G.

Royal
Academy
of Music
Library

Disperazione per Gelosia = Cantata a solo di Sop. del Sig. Francesco Mancini.

1206



180

63

16

24

15

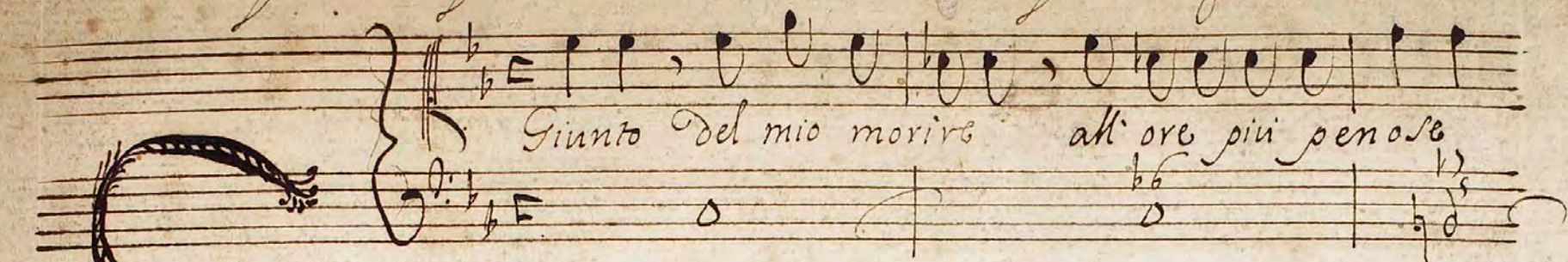
16

50

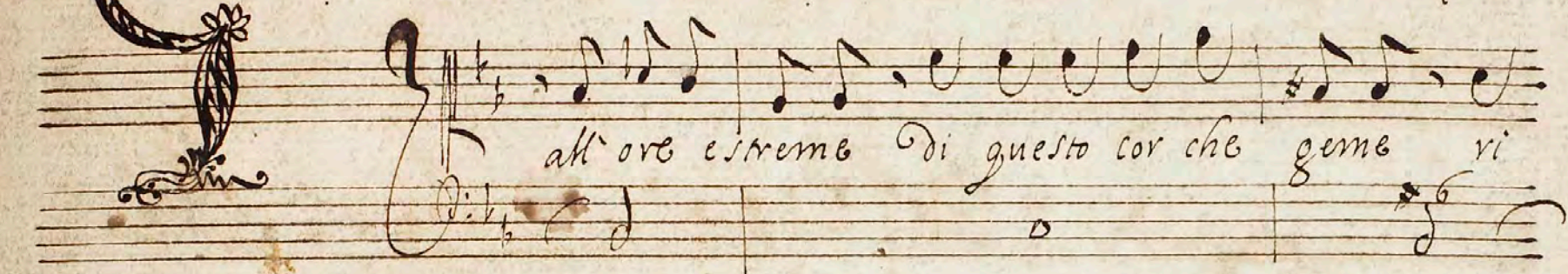
68

20

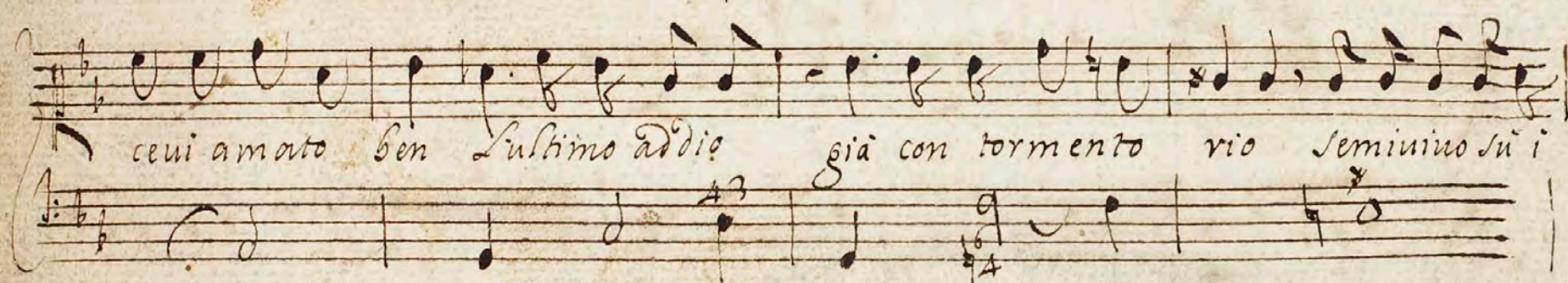
390 8



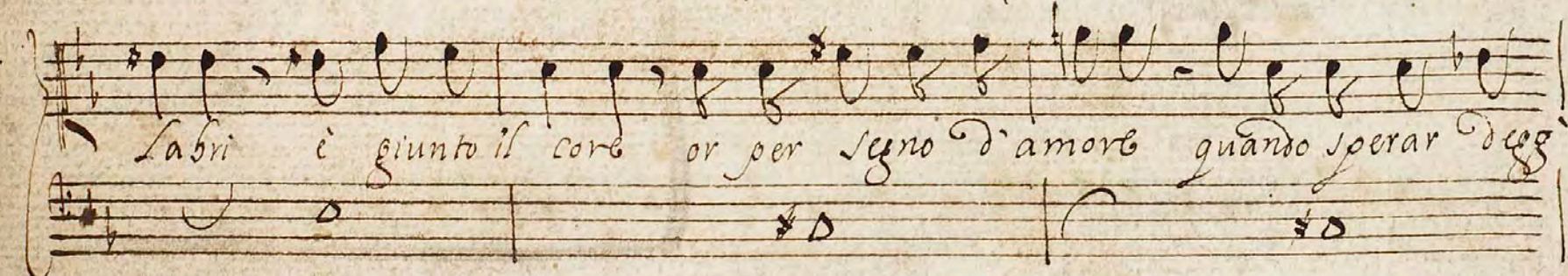
Giunto del mio morire all' ore più penose



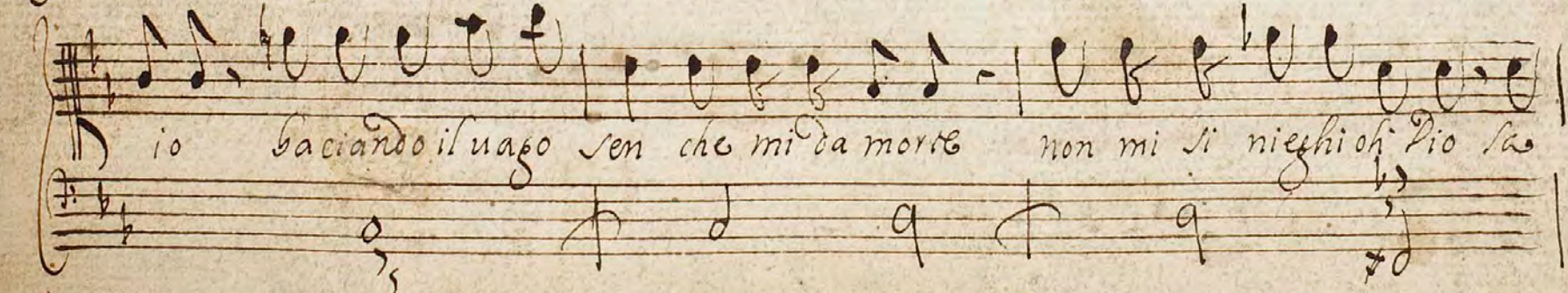
all' ore estreme di questo cor che geme vi



ceui amato ben l'ultimo addio già con tormento rio seminuovo su i



labri è giunto il core or per segno d'amore quando sperar degg



io baciando il uago sen che mi da morte non mi si nieghi oh Dio sa

Sospirata sorte che sui labri minaci sepelisca il mio cor l'urna de' baci

Aria un poco Largo

Nel morir = ti o cara in seno

Nel morir = ti o cara in seno Sa-ra

Dolce Dolce dolce uscir di ui = ta nel morir = ti o

cara in seno sara dol = re dol = re dol = re uscir di vi =

ta sa = ri dol = re dol = re dol = re uscir uscir di vita

e godro morendo a me =

no se viare = do in pe = re amare non mi giova il

sospirare nel baciare la mia feri = ra non mi giova il

sospi rare nel baciare = = = = la mia feri =

2^a nel baciare = = = = la mia feri = ra

Un gelido veleno già pallido mi vede e già muo-

rde ma io sempre più fido cara morendo ancora io pur è an-

loro tormentoso martore a l'agonia di morte hor già mi

chiama dunque vieni a chi t'ama solo del mio core anima

mia deh vieni a chi desio spirar fra le tue braccia o mio tesoro e

se per te mi mora da te mi sian concessi l'ultimi baci tuoi

l'ultimi amplessi - Aria Largo

Quando poi no mi vedrai

quando poi nò mi vedrai calde lagrime d'a-
more spargerai su l'urna mia calde lagrime d'amore sparge-
rai spargerai su l'urna mia calde lagrime d' amore sparge-
rai su l'urna mia spargerai su l'urna mia spargera =
= = i su l'urna mia laceran = dori le

chiome *lacc=*

randoti le chiome dirai sèpre il mio bel nome dirai

sèpre il mio bel no = me ma trouar più nò po=

rai del mio cor più fido core se mo = ri per go=

lo = si = a ma trouar più nò potrai del mio cor più fido

Handwritten musical score on a single page, featuring two systems of staves. The first system consists of two staves with lyrics written below the notes. The second system also consists of two staves, with the word "Da capo" written above the second staff. The music is written in a cursive, handwritten style.

Core se movi per gelo = si = a del mio cor piu fido

Core se movi per gelosia se mo = ri per ge =

lo = sia Da capo

fine -

fin

Cantata Morale a più Voci del sig. ~~Luigi~~ Gregorio Cola

Maria

Figlio figlio mio Dio con quei prete =

ada: = Si lami mi strug = gi mi strug = gi =

= mi consu = mi 2° = mi consumi

genuflessa ai tuoi piedi voglio adorarti anch'io
mai 22 mirare 2 mirandoti poi 2 mirandoti
poi non t'adorare? *Segue l'Aria*

Aria *Allegro*
Giusto 2 ben ch'anch'io t'inchini

caro Dio Fi =

iglio diletto figlio diletto se tremanti

al tuo cospetto Stan = no in ciel li Sera =

fini Stanno in ciel = li Sera fi =

ni Stanno in ciel li

[Large scribbled-out section at the bottom of the page]

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in a cursive, historical style.

The lyrics are:

ni: Se fremanti al tuo cospetto Stan: no in

Cresc. ni Serafi ni Stan: no in ciel

ni Serafini

Sios: oh' mirabil mistero Si scopre in questo

The musical notation includes various note values, rests, and dynamic markings such as *Cresc.* (Crescendo) and *Sios:* (Soprano). The paper shows signs of age, including staining and wear along the edges.

giorno Si rinuova natura *Adagio* farsi homo;
resto qual fu quel che non era prende; me si divide o
meu è infa = se auminto homo me geme
homo me geme, e cre = se a

Segue

Aria *Largo* *Tutti*

— nor l' il tuo diuino

Senza noi à noi donasti Senza noi Senza

noi à noi donas — fi Senza

Senza noi à noi donas

al piè reggio d' un bam:

o bino gett il mondo gett il mondo hor tutti i far =

Fit alipie

Peggio d'un bambino gett il mondo gett il mondo hor tutti i

far = ti hor tutti tutti i far =

= ti Tehi Sigli. Si il tuo diuino

Handwritten musical score on ten staves, featuring vocal lines and instrumental accompaniment. The lyrics are written in Italian and include the phrase "Senza noi a noi donati Senza". The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century.

Senza noi a noi donati Senza

noi Senza noi a noi donati

ti Senza noi Senza noi a noi donati

6 7 8 9 10

O. Giovo

Primo Pastore

o' giorno fortunato

o di giocondo s'aun uil pastore dato di mirar dato:

:nare il Re de Regi et il signor del mondo.

hor si che piunon bramo e sol desio

ada:

Chiuder de luci

in un perpe

e tuo

Handwritten musical score on a single page, featuring multiple systems of staves with notes, rests, and lyrics. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures (3/4, 2/4, 3/8, 6/8). The lyrics are written in Italian.

in un perpe

= tuo obli

Segue

Piano.

Subito l'aria

Pri. Pas. Aria

uaz gho 2

ca = 20

par = gobot

20

Va = go i ca = ro par = go

let = to tal di = let = to sent il cor

sent il cor mentre t a do = = ro tal di =

let = to sent il cor mentre t a =

ra mentre t a = = ro = ro

Academy of Music Library

che Ra: pi: zto dal contem =

to già mi sento già mi

Sento me so dir Sio uiaua o mo = ra

Piano: me so dir Sio uiaua o mo = ra

va = go 2 ca = ro par go =

Handwritten musical score on page 95, featuring vocal and instrumental staves with lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are:

Let = to vago 2
Caro = par golet = to tal dilett = ro
Sent il cor Sent il cor mentr e' a do =
= ro tal dilett = ro Sent il cor men =
re = ro mentr e' a do = ro Segue

Acto

Pia

Gaspard

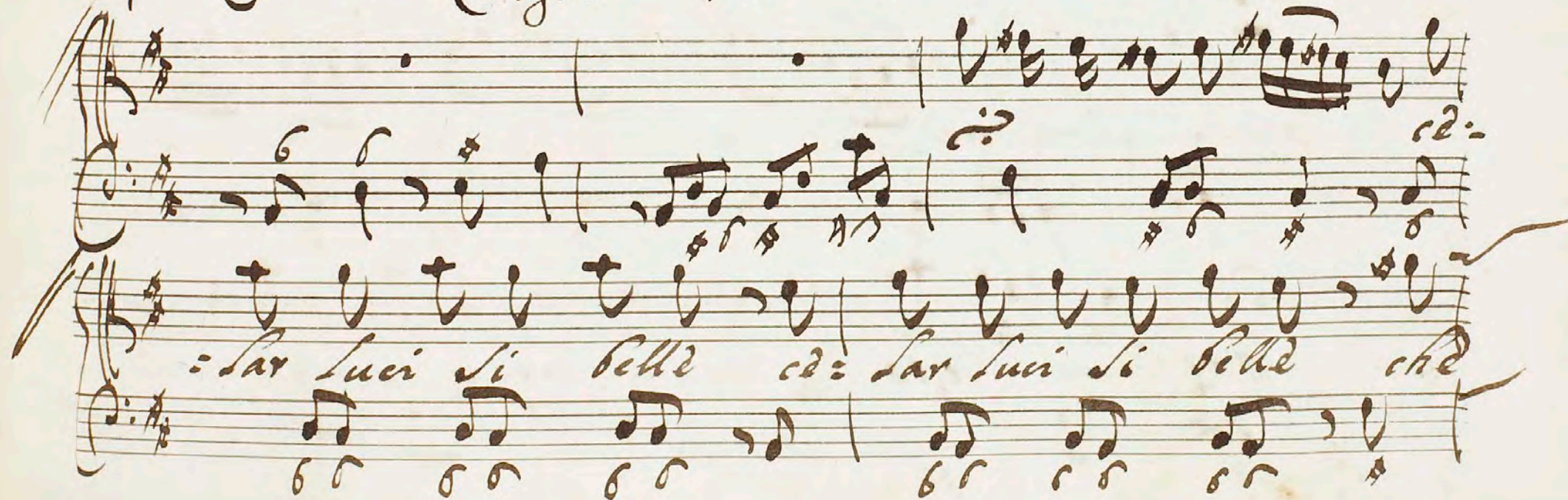
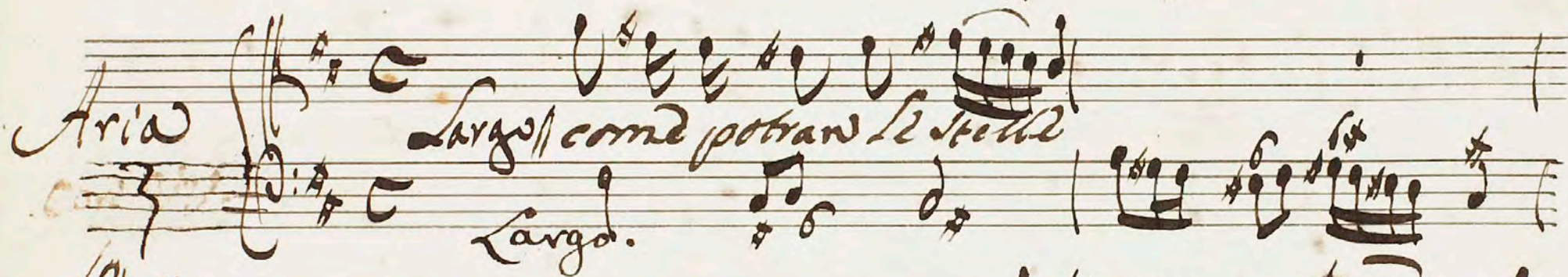
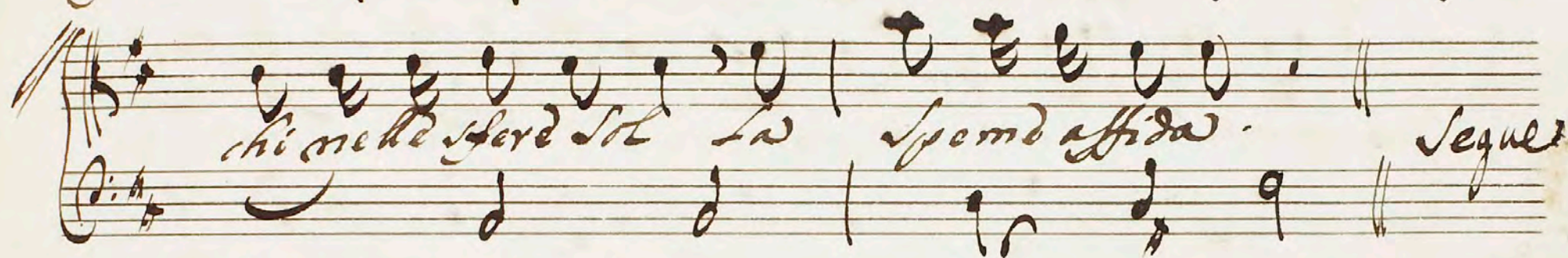
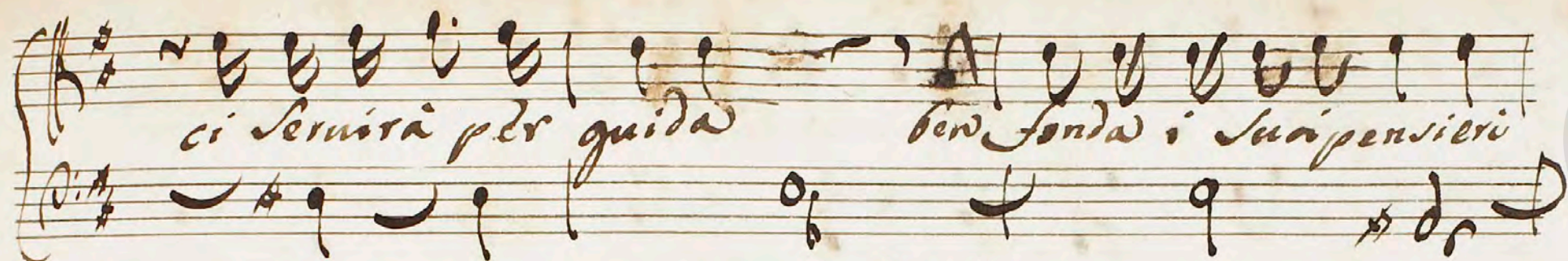
Quest' ignoto Sentier douè conduce?

Se già sparì la luminosa Stella entr' incognite

Solue chi Servirà chi Servirà per Duè?

Melchior:

non disperarti amico benigno liq



non si scorga un lampo da un cielo di belta che

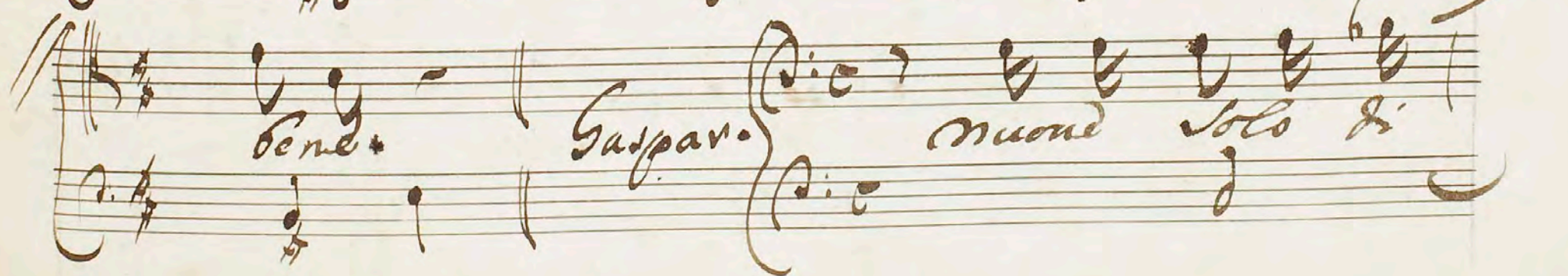
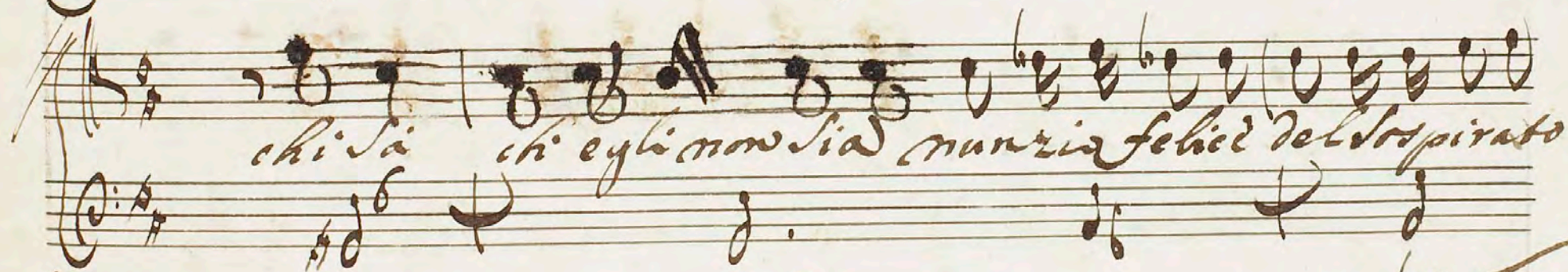
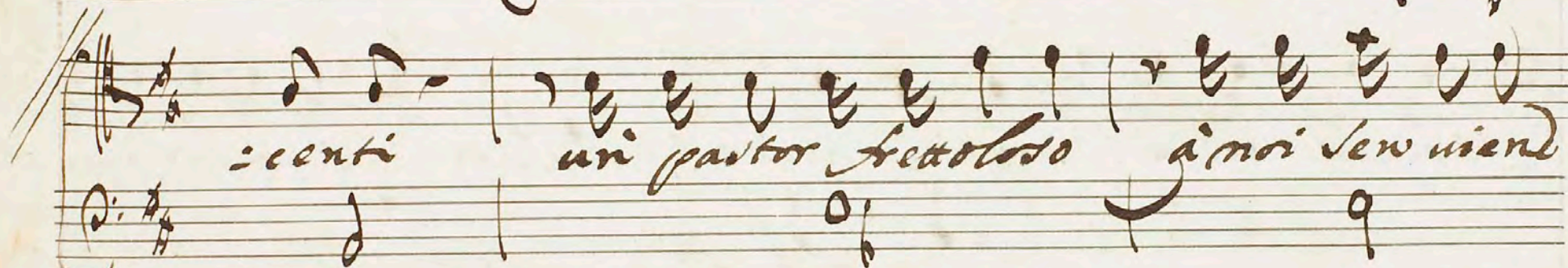
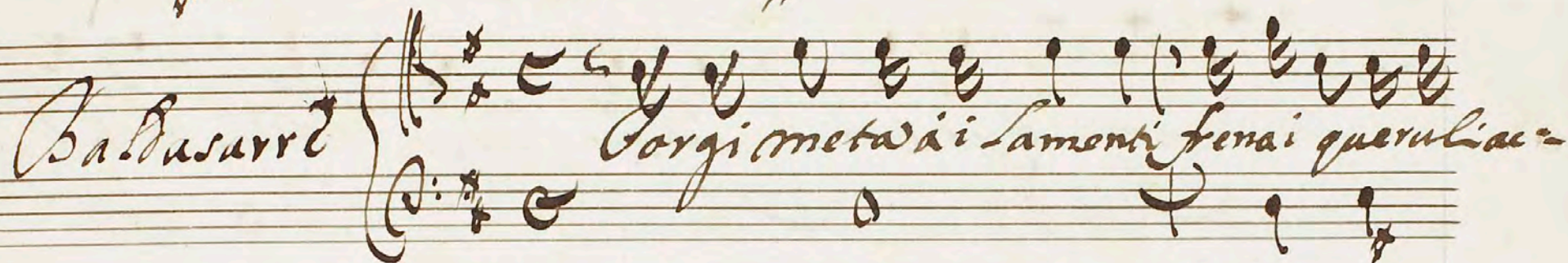
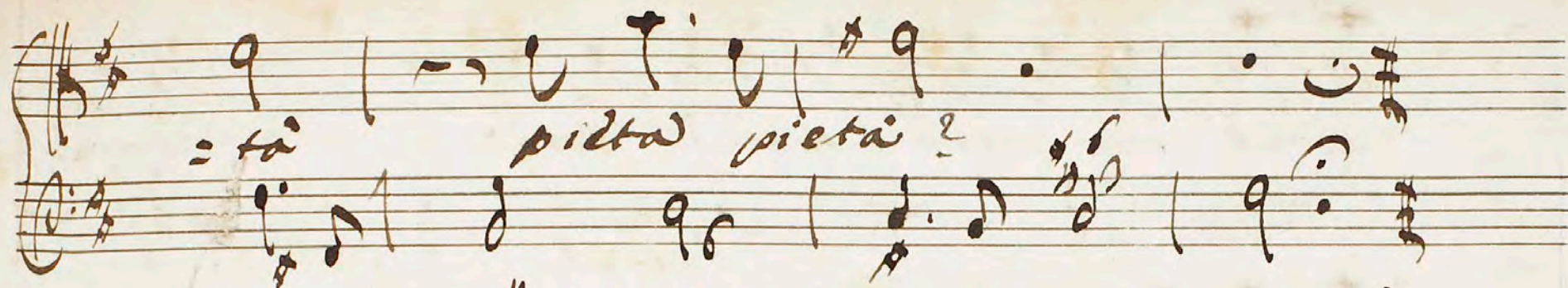
non si scorga un lam

po da un cielo di belta che

non si scorga un lam

po da un cielo di belta pietà stelle e pie

pista



giorie mi preva e gisced il core. *Dimmi*

Dimmi o pastore in qual luogo risiede nobil fan-

ciullo in vil tugurio nato. *2.º Pas:* Ecco la dondola.

bergo quindi il passo volgete ch'un cielo di bel-

ta voi vedere = = = *Gaspa:* ma non uedo la

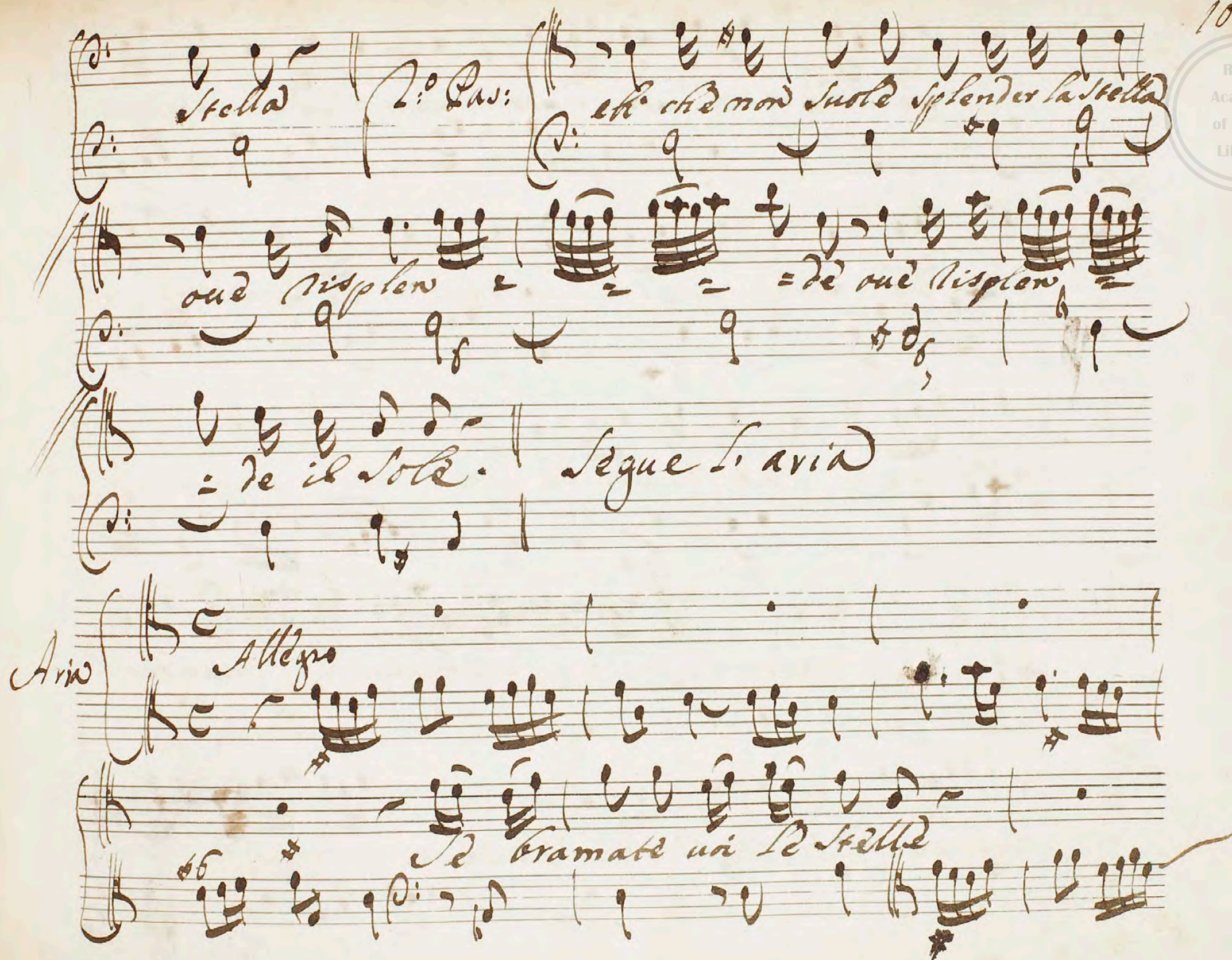
Stella 2.^o Cas: *eh. ch'è non suole splender la stella*

ouè splendor *de ouè splendor*

de il sole. Segue l'aria

Aria *Allégo*

Se bramate uoi la stella



Se bramate uoi le stelle stel = Se son stelle

Se son le sue pupille stel = Se son stelle

Se son le sue pupille

né più fulgi = e o più belle nante il

Ciel nante il ciel = Se son l'auil =

43

ne più sul gi Rò più delle uantà il ciel uantà

il ciel le sud fauit =

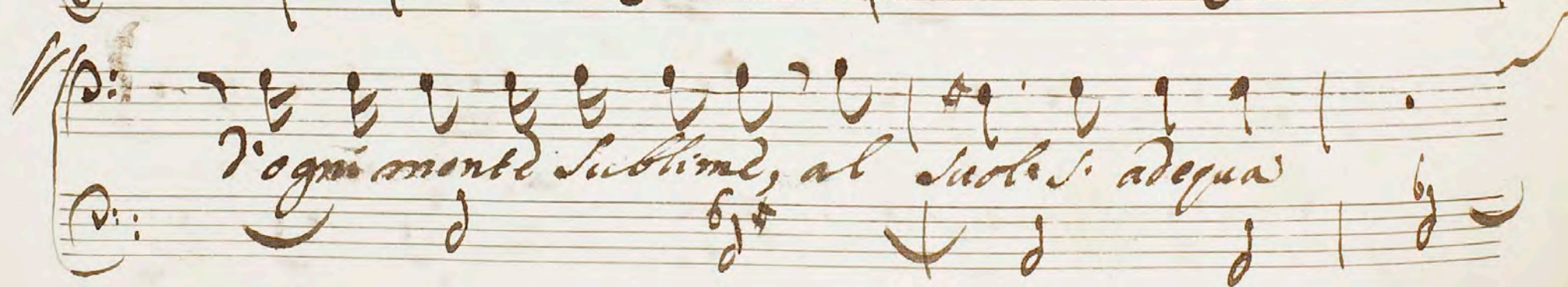
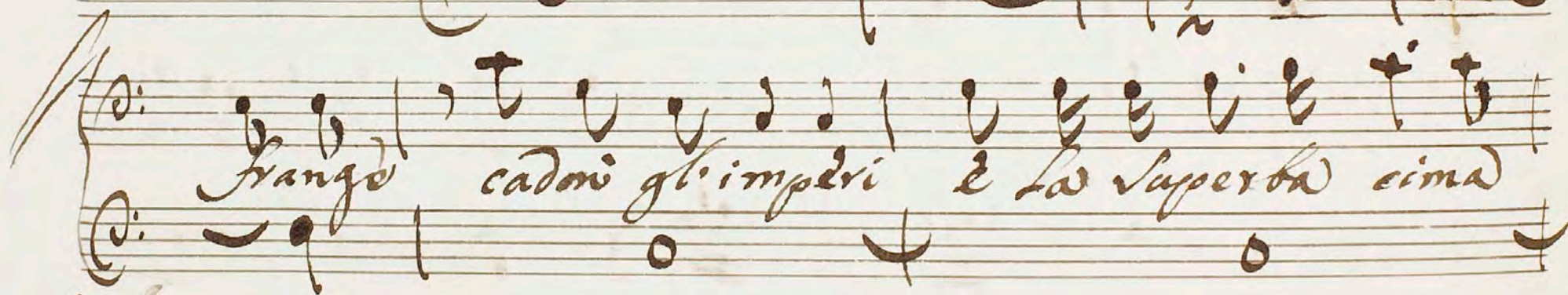
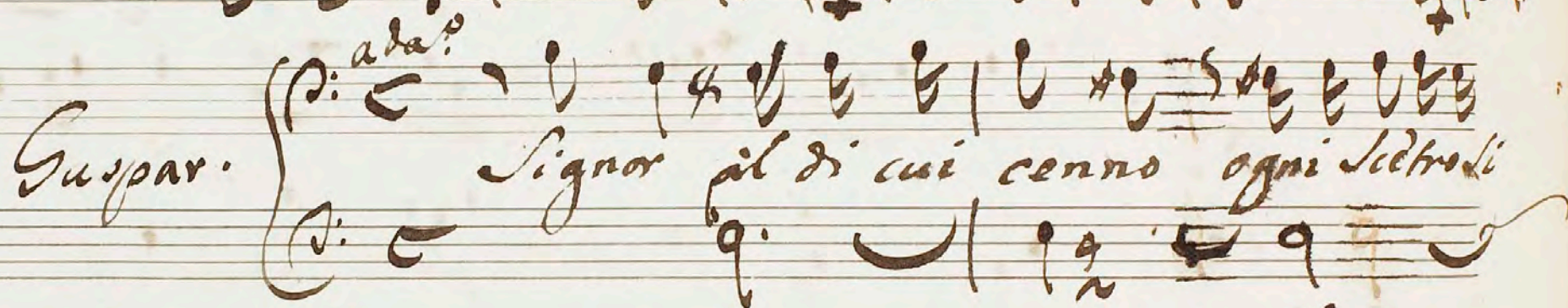
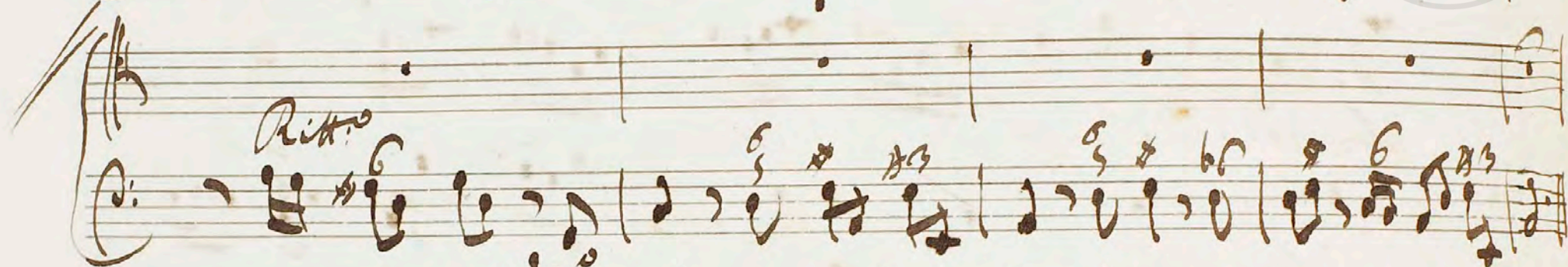
Pia:

le sud fauit =

le sud bra:

mate uoi le stelle

Stel = le son stelle son le sud papil =



Questo fragil corona ch' il crin mi cinge a piedi tuoi con-

Sacro 2 con. Douuti honori Depongo alla tua

Culla i miei tesori

Segue

Aria Allegro

mie Lucci chiu: Deteni ingo ho che bra-

mar

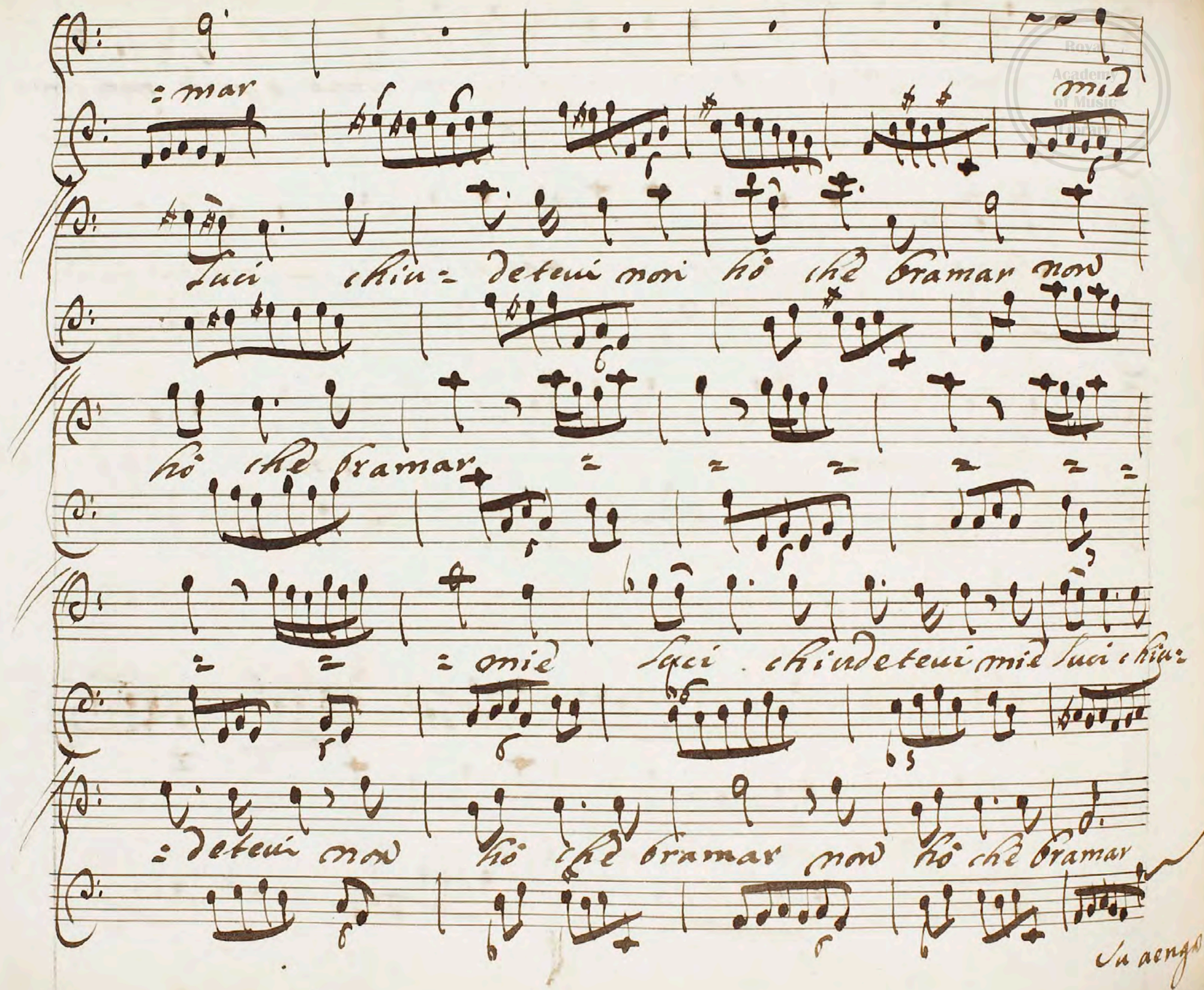
Luci chiudeteui non ho che bramar non

ho che bramar

onie Luci chiudeteui mie Luci chiudeteui

Deten non ho che bramar non ho che bramar

La aengo



Su uenga

morte che grazia mia sorte che gra = tia mia sorte

zrebbe il morir Sa = zrebbe il morir lo uita è un martir

poscia uiuendo se

poscia ui = uendo non so che sperar

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Romanian and are interspersed between the staves. The paper shows signs of age, including discoloration and wear along the edges.

Lyrics (Romanian):

now so now
now so che sperar now so che sperar
mie luci chindeteni now
ho che tramar

non ho che bramar

mie' luci chiudeteui mie'

Luci chiudeteui non ho che bramar non ho che bra-

mar.

ada.

Melchior

al tuo uolto diuino gran motore d'egl.

astri humil mi inclina. questo picciol dia-

idema che le tempie mi cinge questo manto (12)

al chi il sen mi stringe per darlo a chi mel diede cucil li-

aiuto; ^{ada:} e con gl' incensi il cor t' of - fra in tribu-

ta Segue l'aria $\frac{12}{8}$ Allegro

uago e il tuo bel volto

che tutto in te raccolto che tutto in te rac-

colto parmi uederè il Ciel

che tutto in te raccolto parmi uedè-

vederò il Ciel

parmi uede = re uederò il

Ciel. Se mirò il nobil

niso già

ueggio il paradiso = so ristretto nel tuo bel ris=

istret = to ristret = to gia

ueggio il paradiso ristretto nel tuo bel ris:

retto nel tuo bel = Si uago è il tuo bel volto

che

tutto in te raccolto che tutto in te raccolto

parmi uederò il Ciel =

tutto in te raccolto parmi uede =

= 12 uederò il Ciel parmi uede =

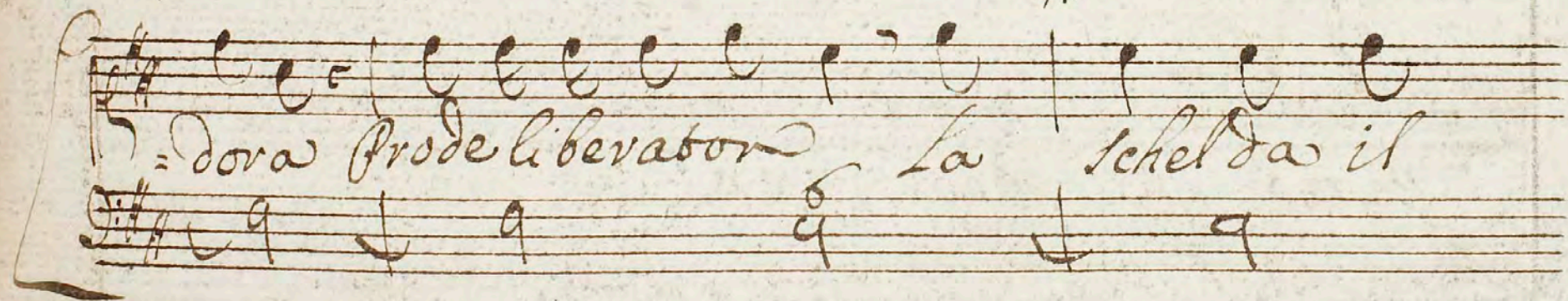
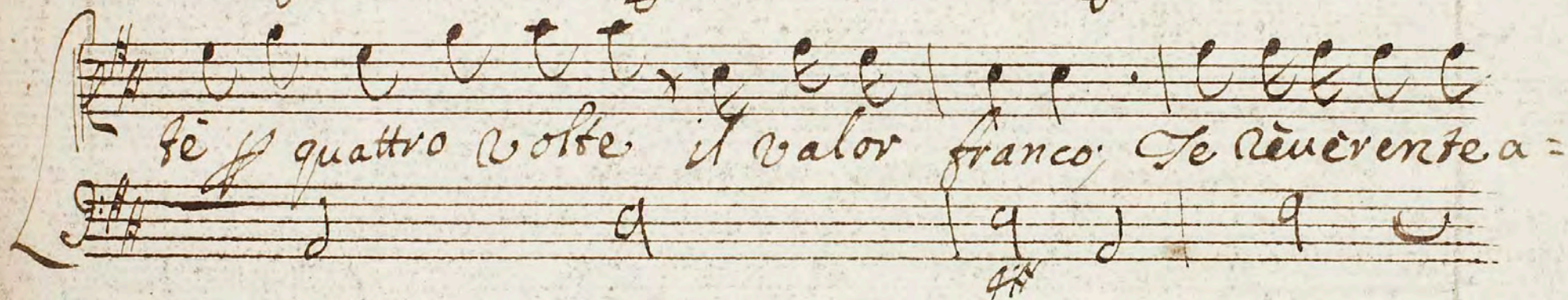
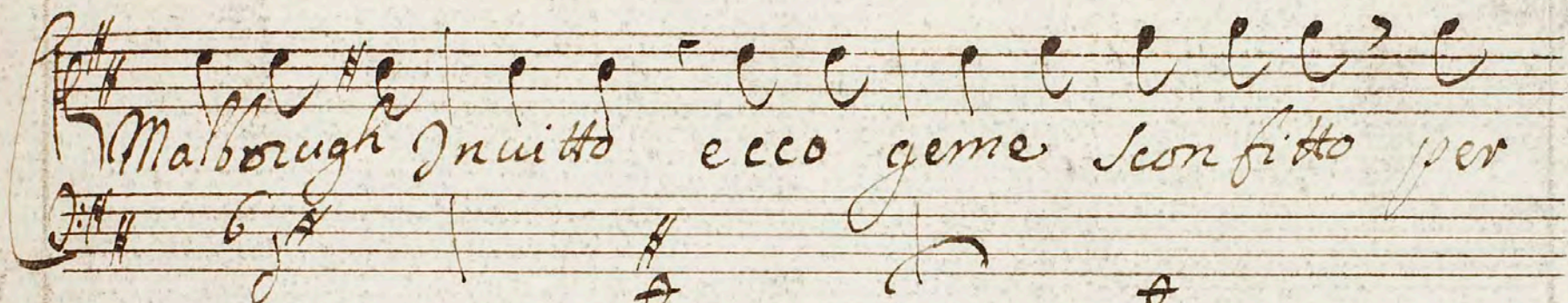
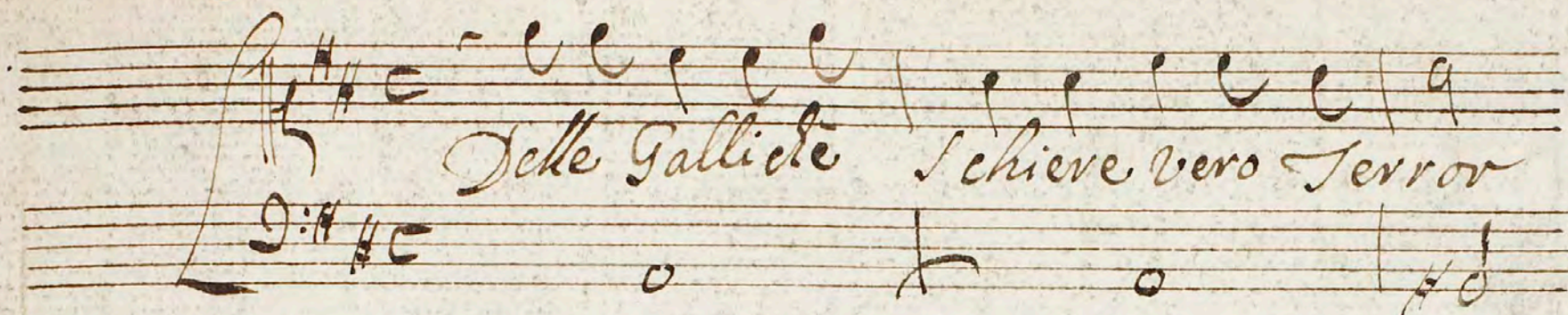
= 12 uederò il Ciel.

Segue *Dim.* *Piano.* *Finis*

Cantata a Solo On 22:

117

Royal
Academy
of Music
Library



Reno e la Mosa e la Sombra, e a te si prostra

Palata Dea di più sonar già stanca

Creatante glorie tue creatante glorie tue

piace e man- ca

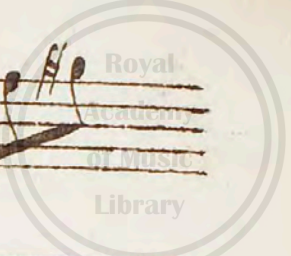
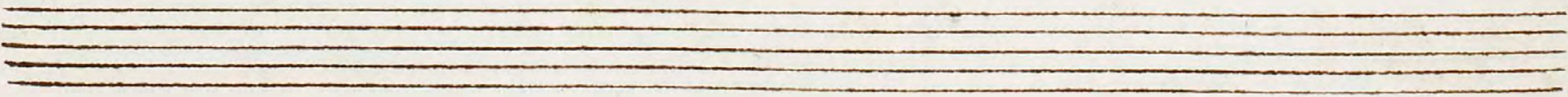
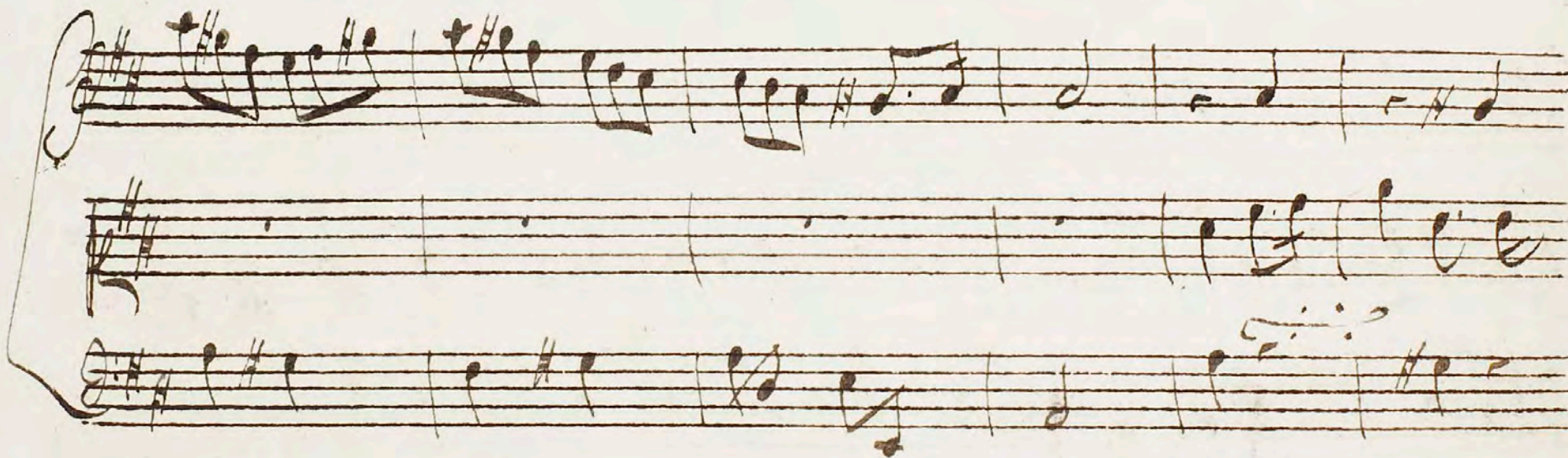
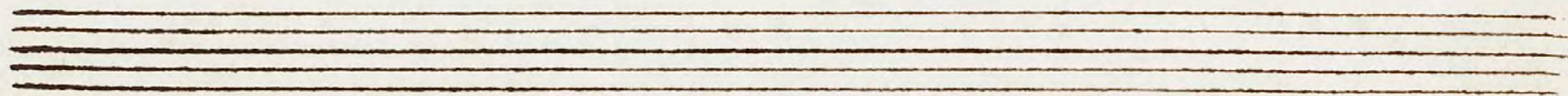
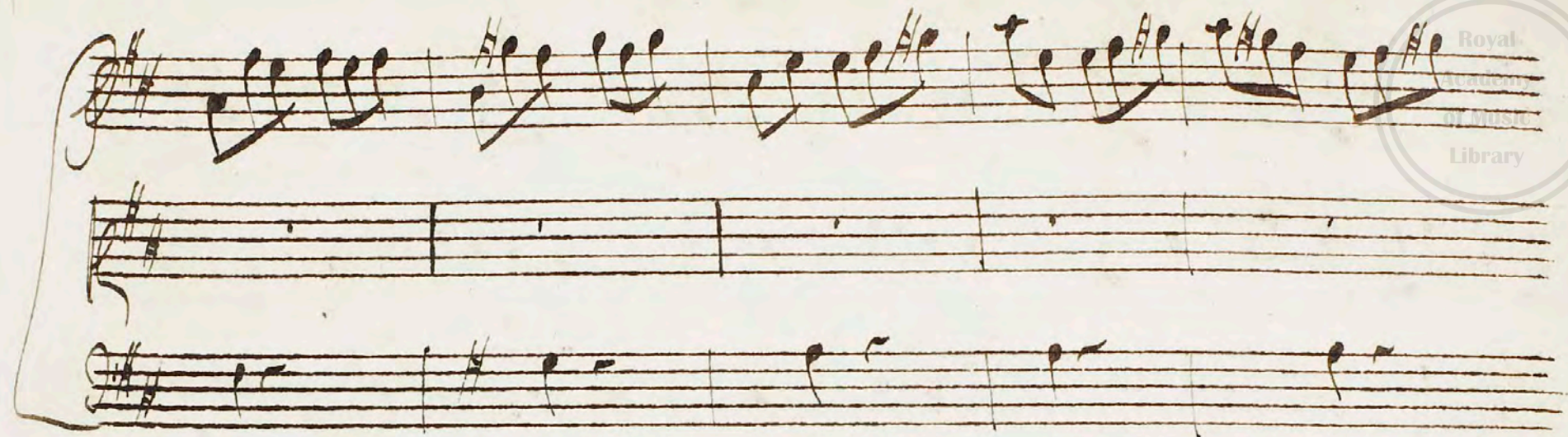
Aria con 2 Violini

117

Royal
Academy
of Music
Library

Handwritten musical score for an aria with two violins. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "Dal tuo braccio fatale ed in uito" are written across the bottom staves.

Dal tuo braccio fatale ed in uito



Handwritten musical score for the first system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff.

caderà caderà sempre il

Handwritten musical score for the second system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff.

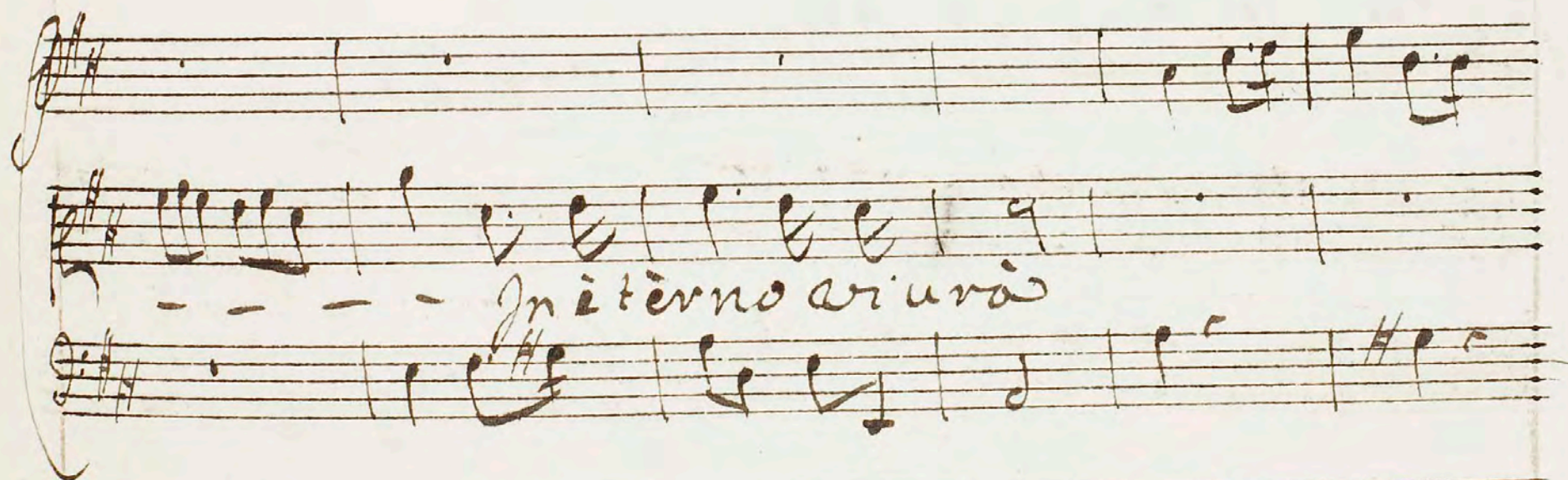
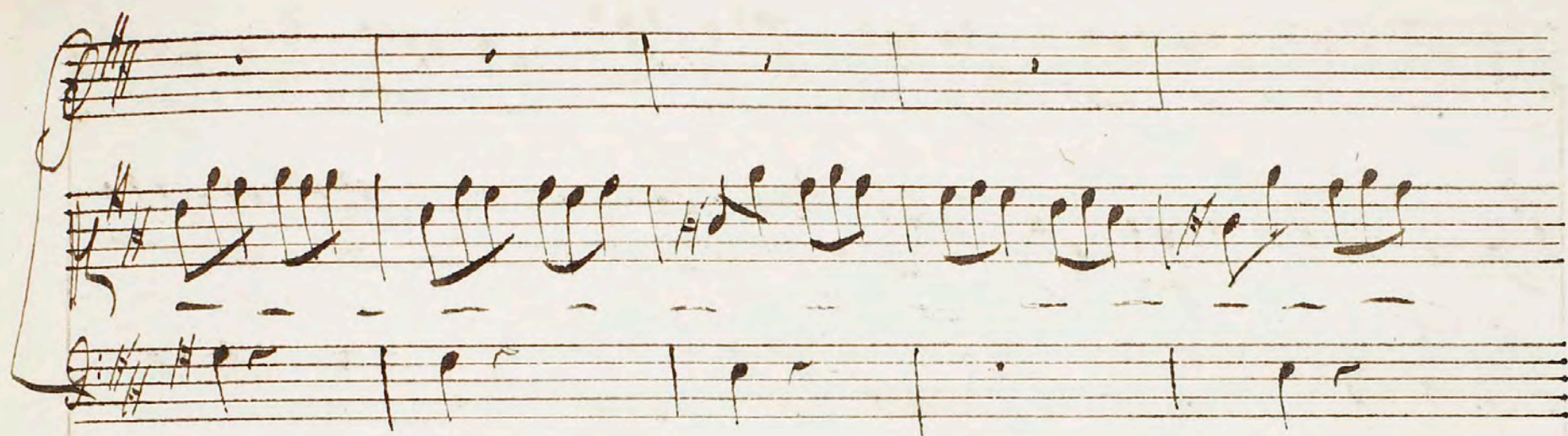
Franco sconfitto e il tuo nome in eterno vi-

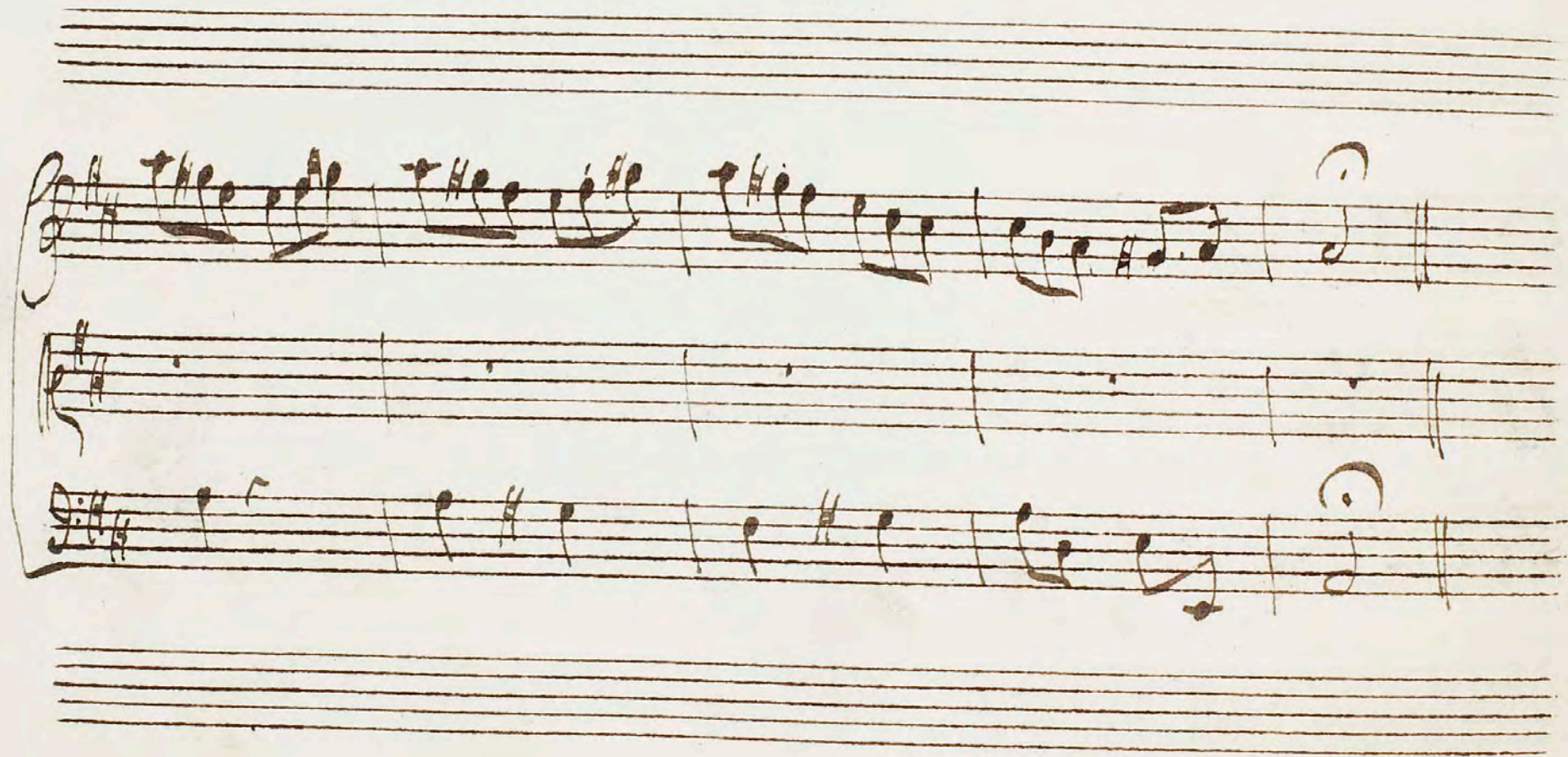
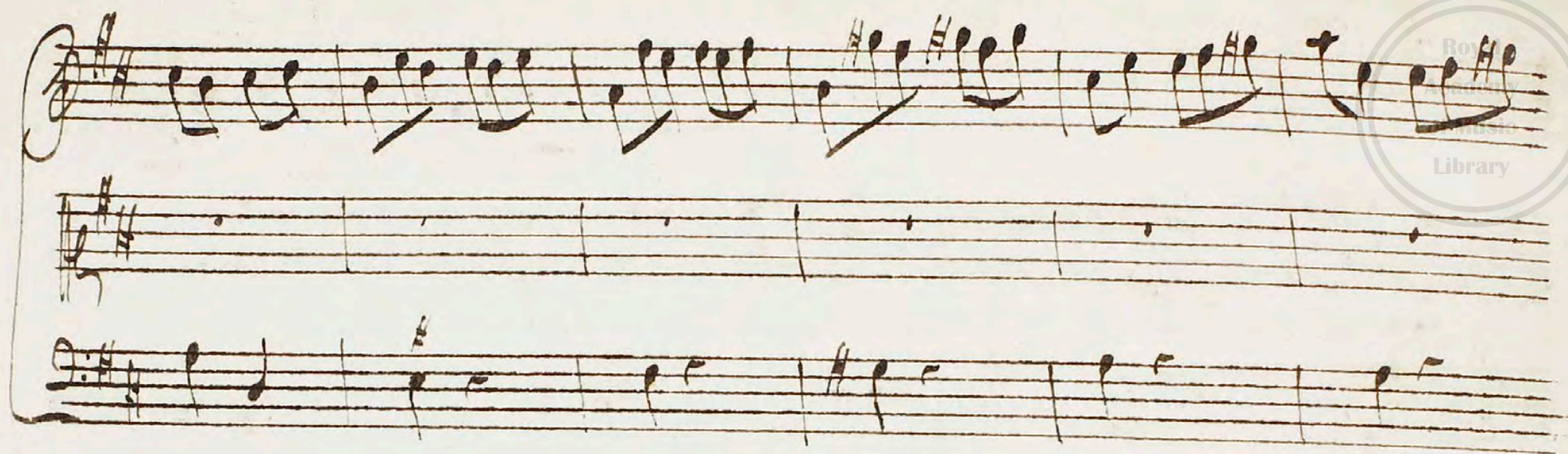
434

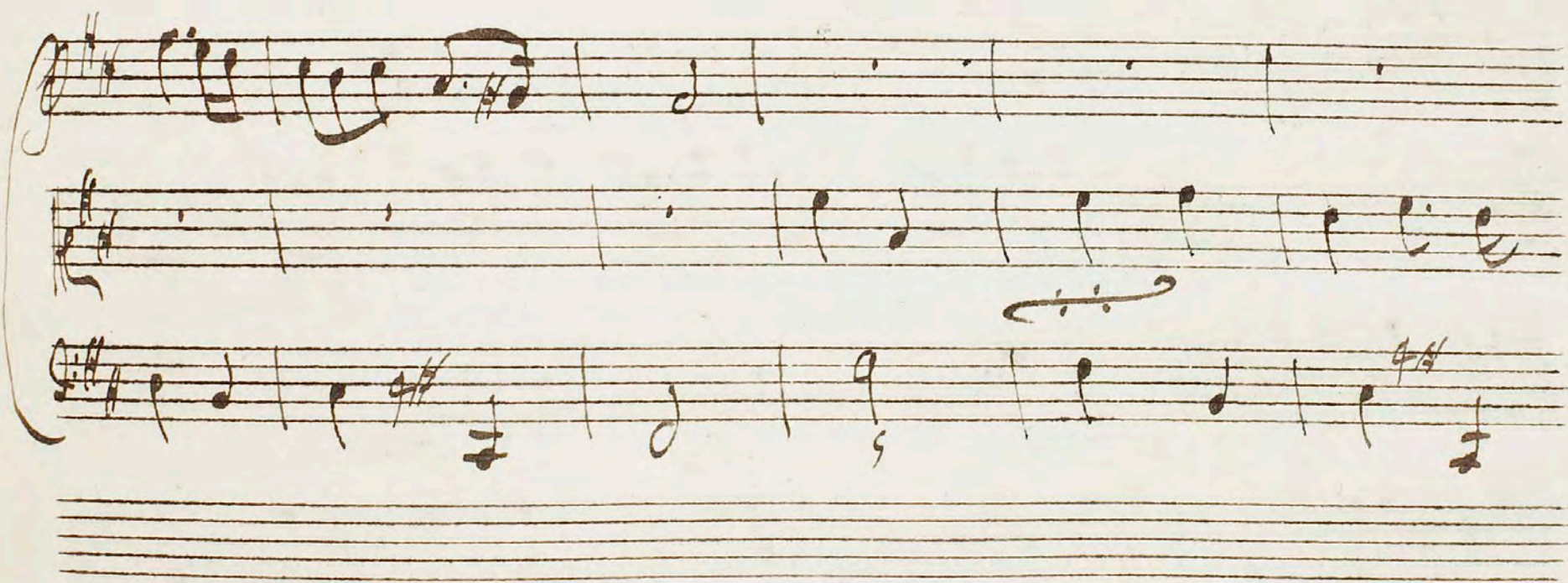
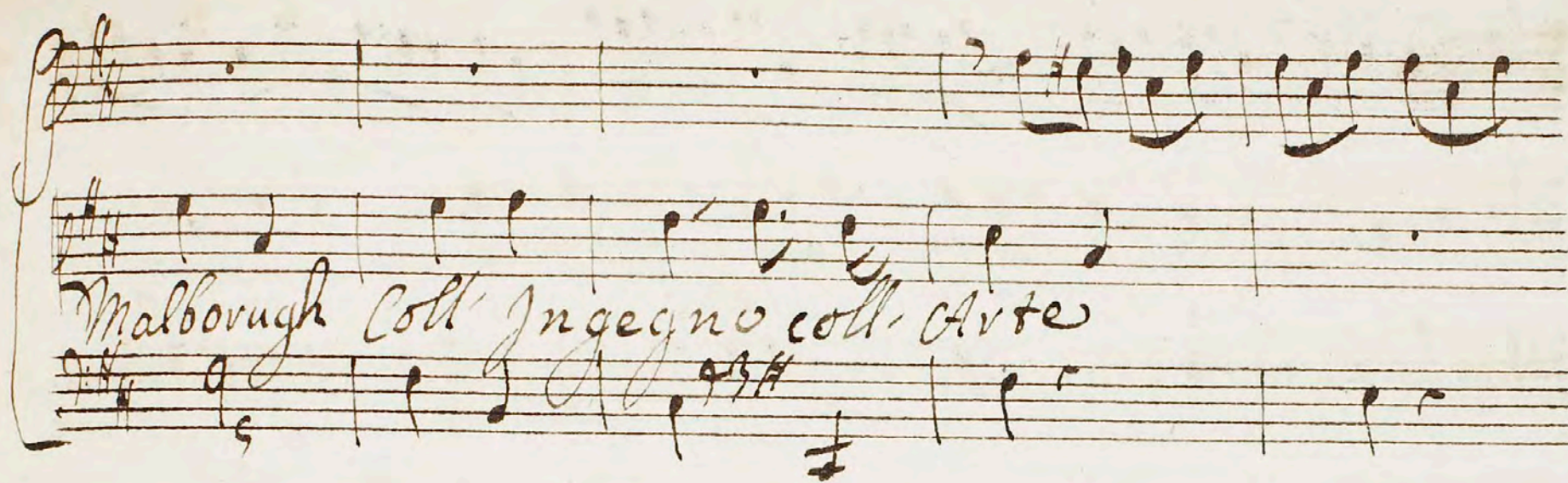


Handwritten musical score for the first system. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole notes. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes. The word "urā-" is written below the middle staff.

Handwritten musical score for the second system. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes. The word "In eterno Viurā" is written below the middle staff.







più glorioso di gioue e di marte più glo:
rioso di gioue e di marte forniverto a suoi
Piedi ve drà

Malborough Coll'n degno Coll' Arte più glorioso di'

gioue e di Marte l'universo a suoi piedi ve-

694

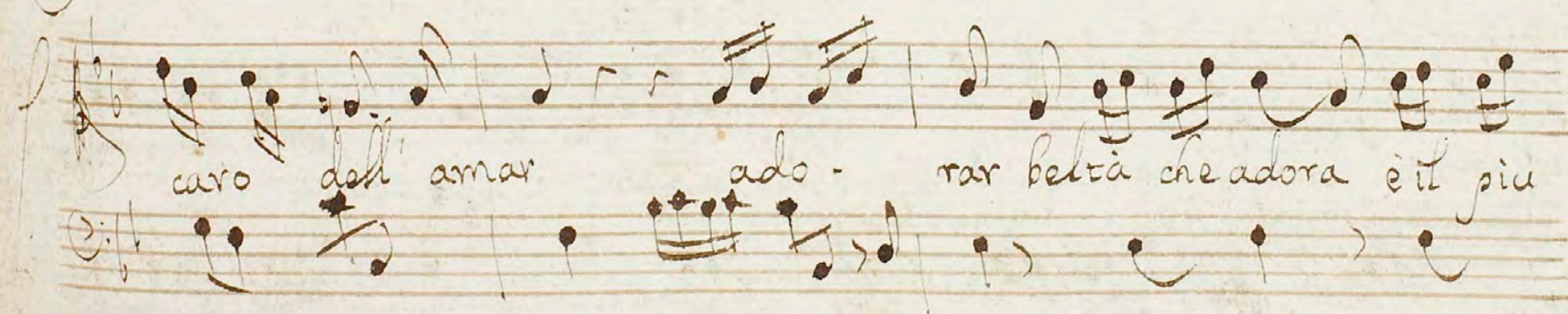
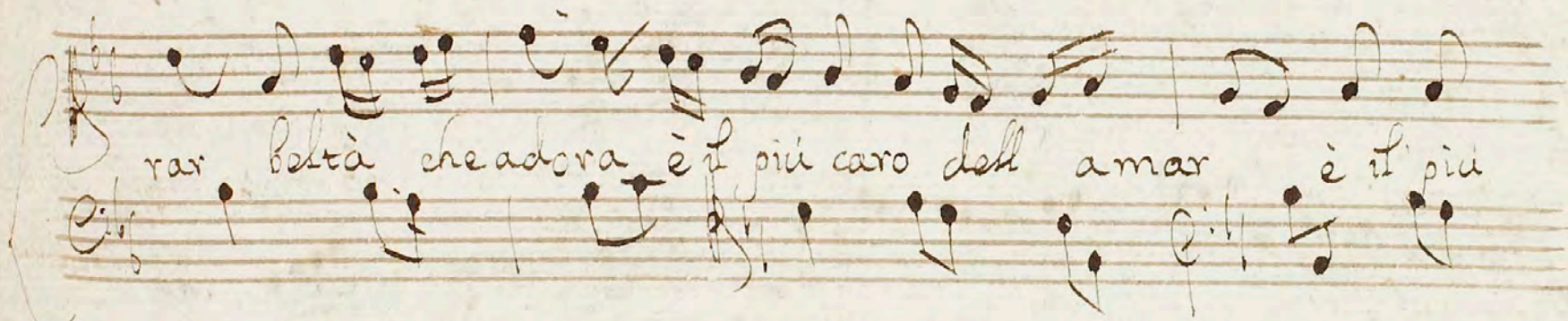
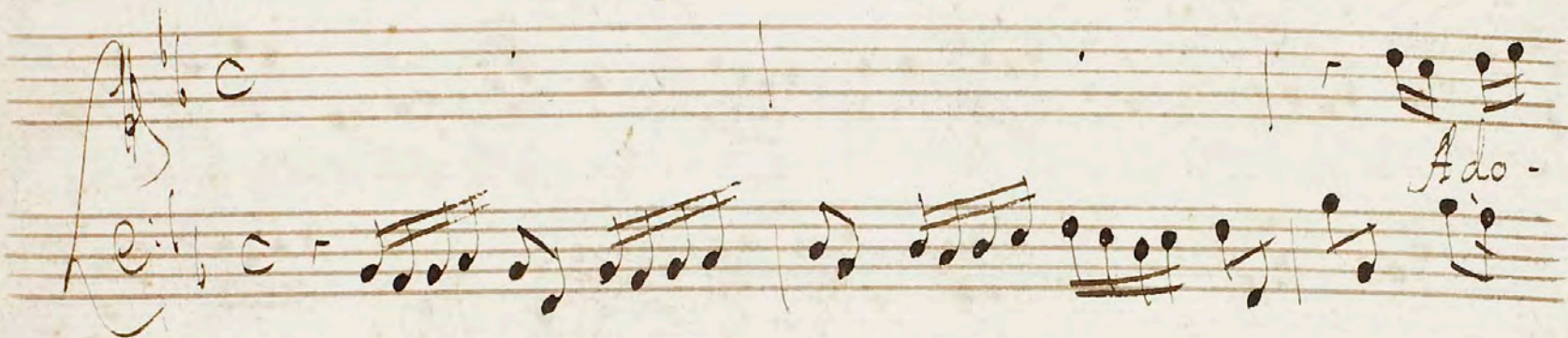


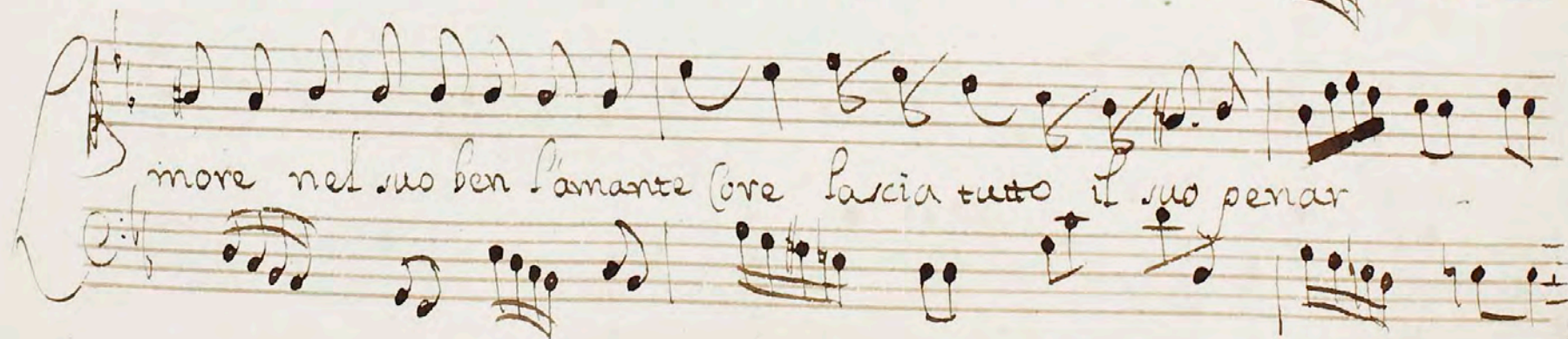
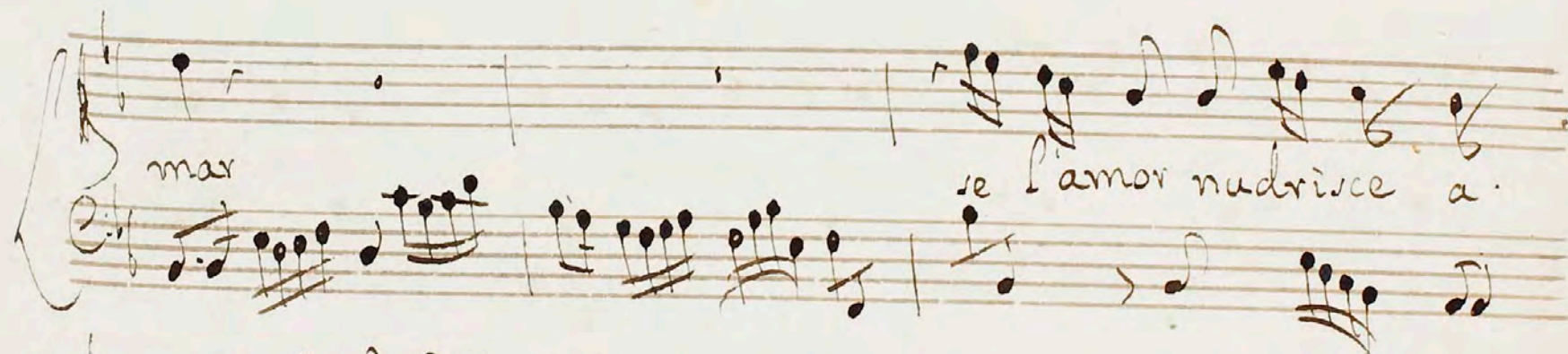
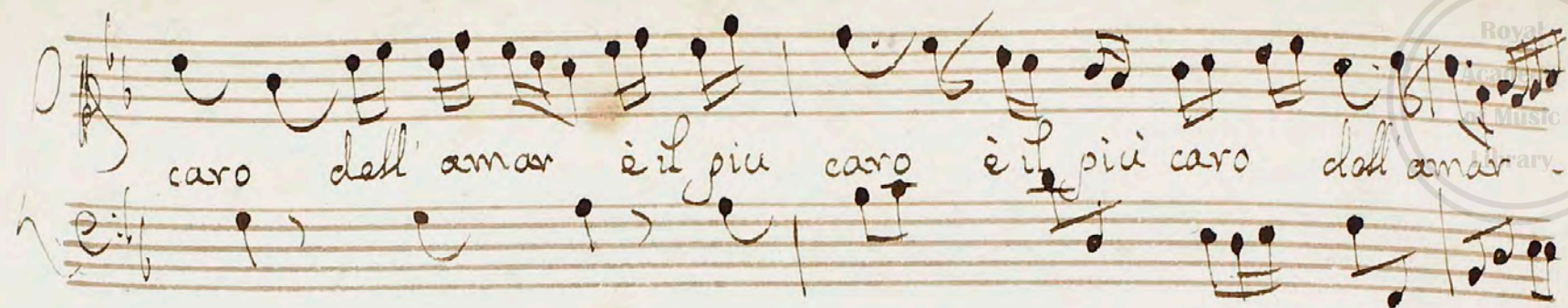
Handwritten musical notation on three staves. The first staff contains whole notes. The second staff contains eighth notes and rests, with the word "ora" written below the first measure. The third staff contains eighth notes and rests, with the word "a suoi" written below the last measure. A large bracket on the left side groups all three staves.

Handwritten musical notation on three staves. The first staff contains whole notes. The second staff contains eighth notes and rests, with the word "piedi" written below the first measure. The third staff contains eighth notes and rests, with the word "e ora" written below the first measure. A large bracket on the left side groups all three staves. To the right of the staves, there is a large, stylized signature or flourish.

antata

Del sig^{ro} D. Antonino Biffi





lascia tutto il suo penar. } Da Gpo

Rec: Si che troppo è gradita quella bellezza amata

che del suo caro bene in pari uoglie in ogni tempo, e

loco i uoti accoglie e con dolcezza estrema

ente del suo tesoro il fido ardore e co forza d'a.

mor conforta Amore s'auvien mai che si dolga o pur sos.

piri con tenera pietade essa il consola, e il suo do.

lor raffrena e le par crudelta tenerlo in pena

all.^o e vivace

Così l'amor m'è caro così mi piace amor co.

si mi piace così mi piace amor co.

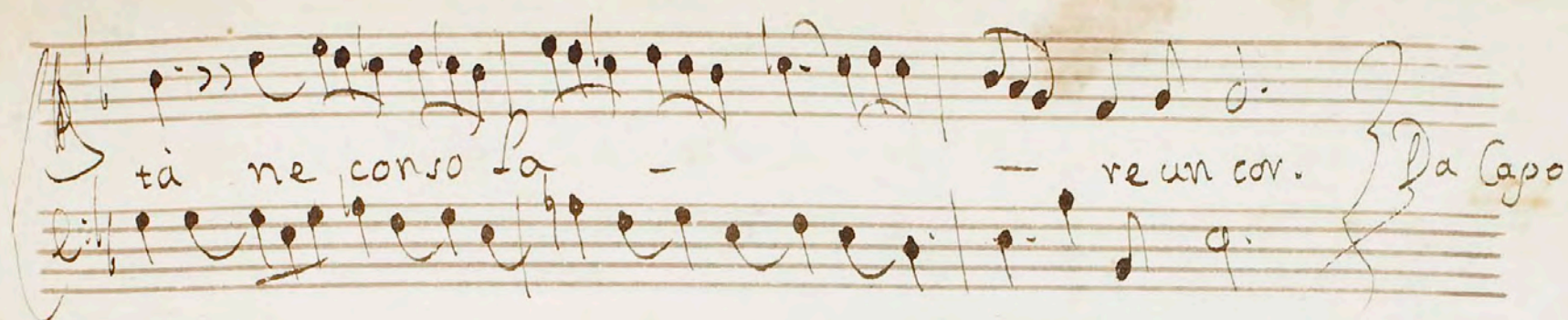
si l'amor m'è caro così mi piace amor - così l'amor m'è

caro così mi piace amor — mi piace amor

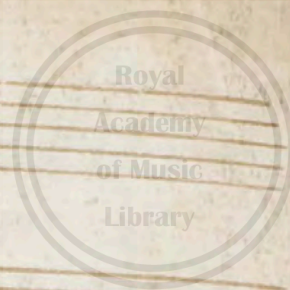
bela che amar nò

sà nò può donar pietà ne consola — re un

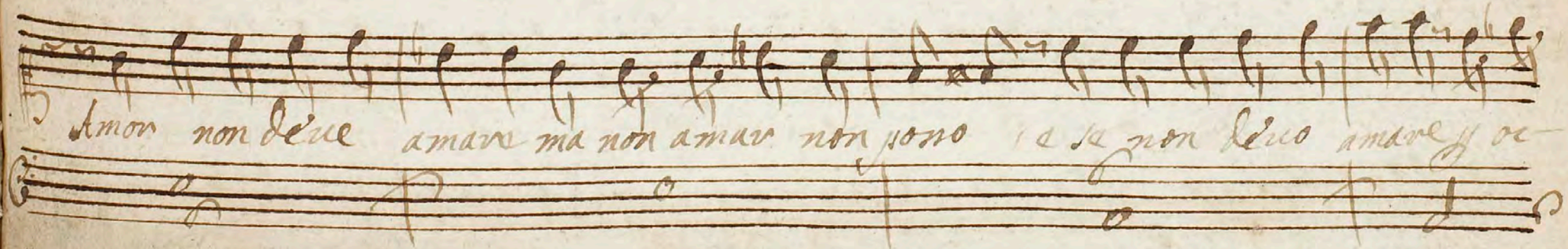
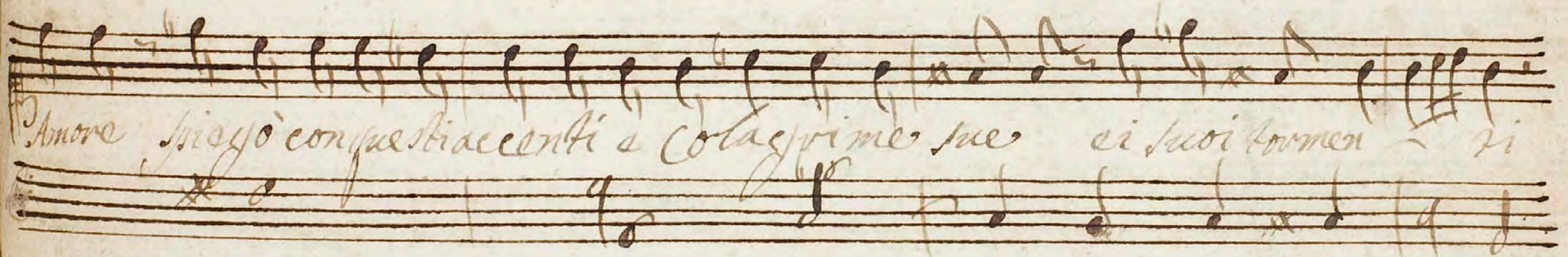
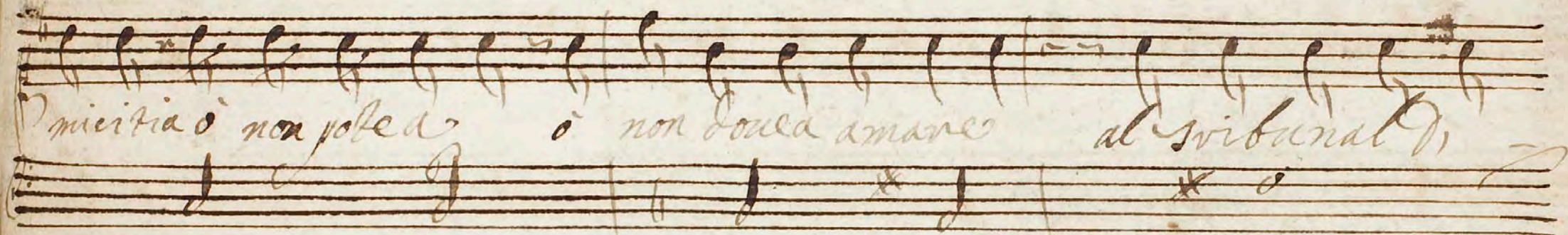
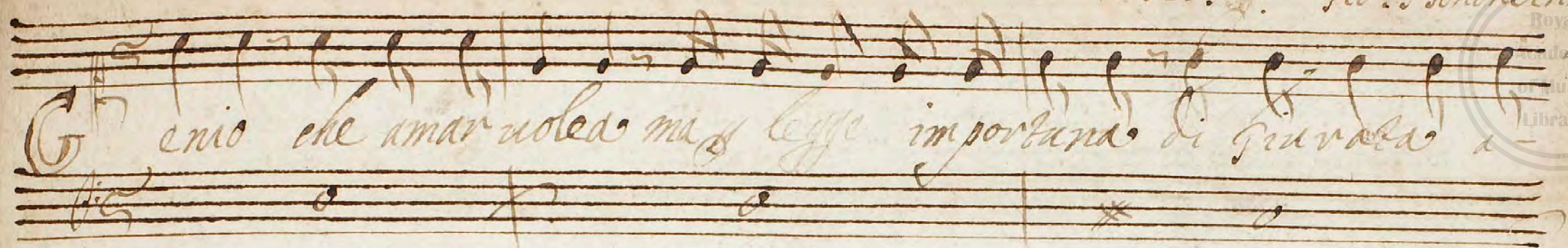
cor ne conso-la — re un cor nò può donar pie-

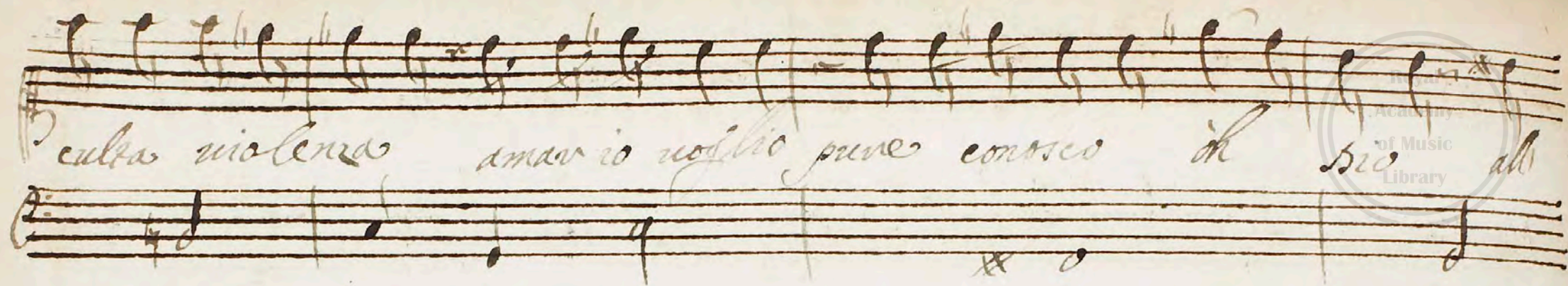


Fine

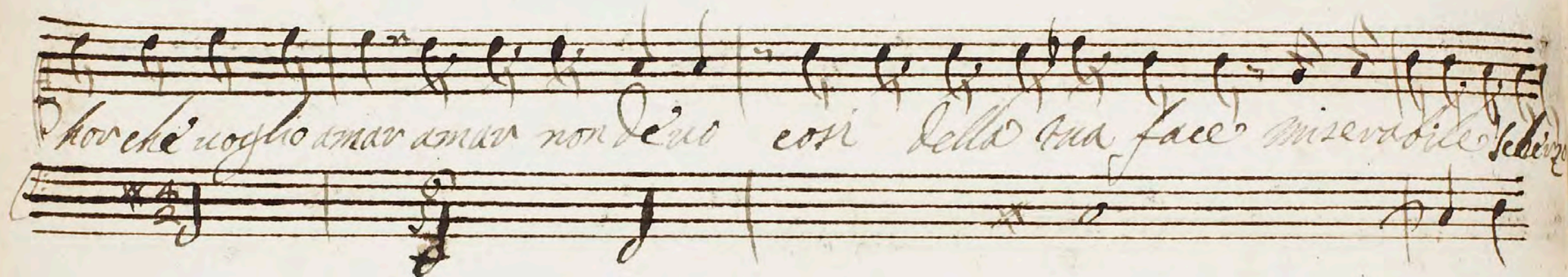


Handwritten musical notation on ten staves. The notation is written in brown ink and includes various musical symbols such as notes, rests, and clefs. The staves are arranged in a vertical column, and the notation is written across the lines of each staff. The paper is aged and shows signs of wear, including stains and discoloration.

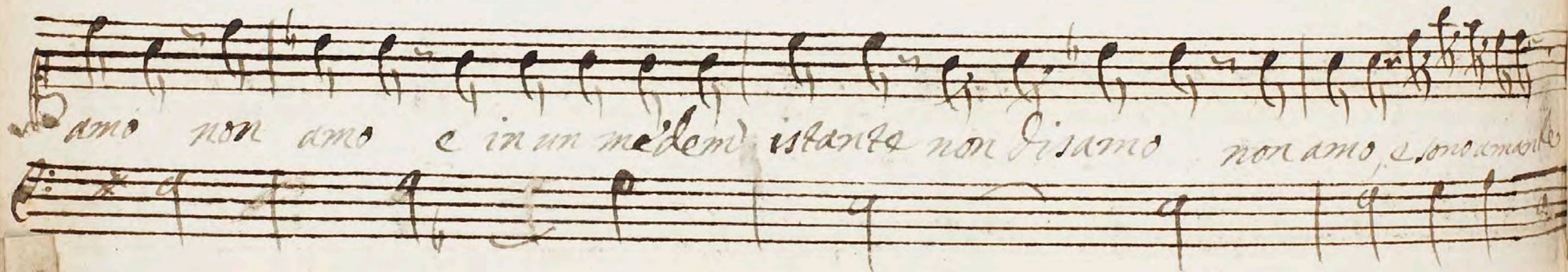




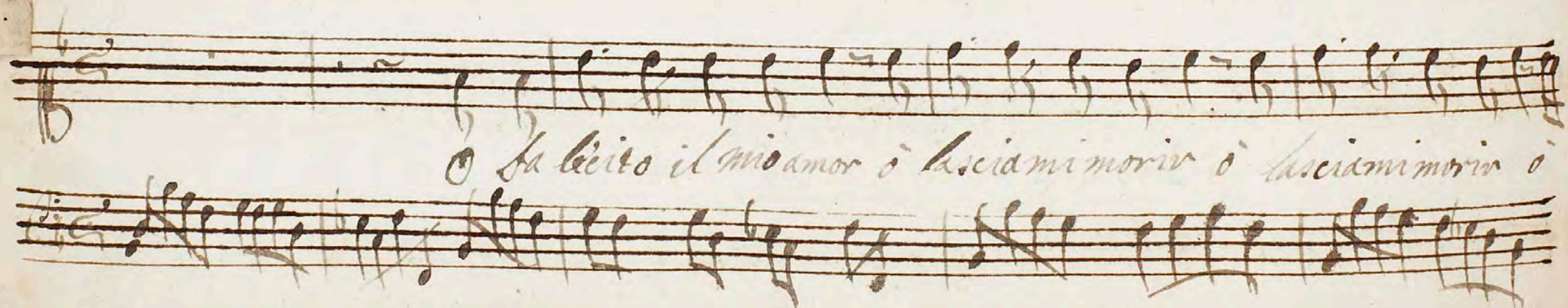
culta violenza amar io voglio pure conosco in Dio *all*



hor che' uoglio amar amar non deuo così della tua face miserabile



amo non amo e in un medem' istante non disamo non amo, e non amo



O fa lieto il mio amor o lasciami morir o lasciami morir o

scia mi morir

scia mi morir

Nume alato

fa

nebrato

da più doglie

da più

però da più lue cia più cate ne da più luccia più cate ma sia giusto il mio

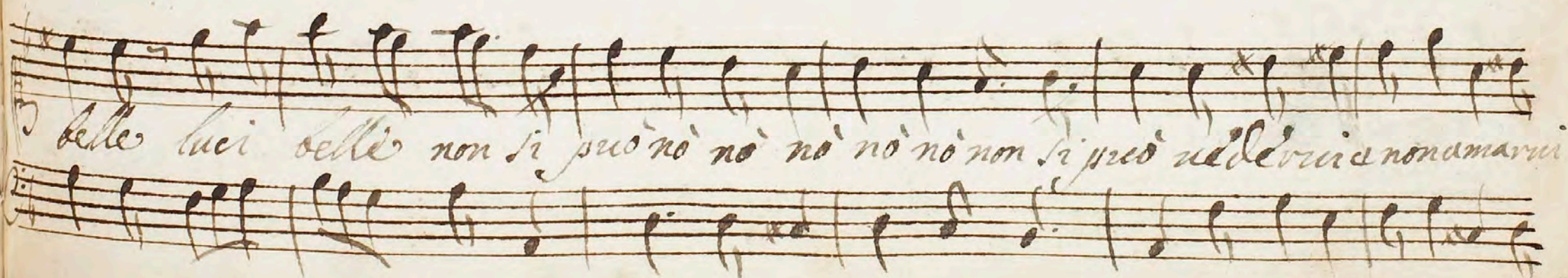
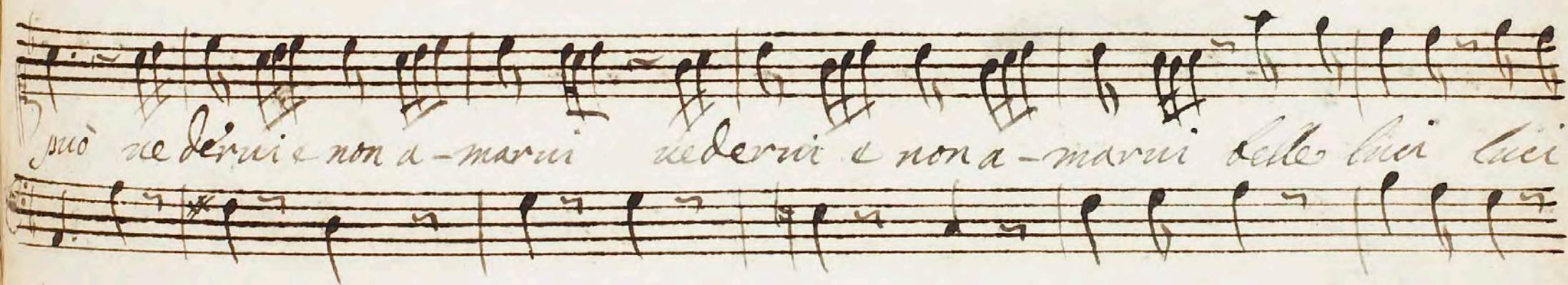
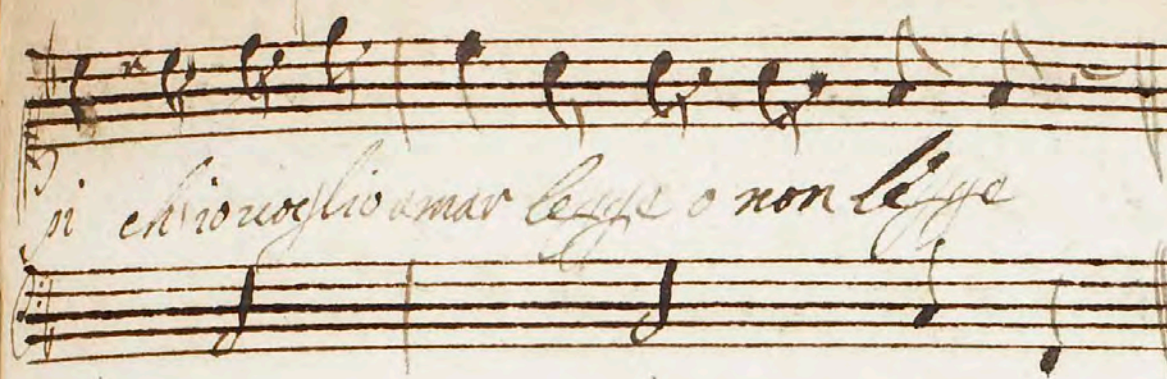
languir il mio languir il mio languir ma sia giusto il mio languir il mio languir

da Cap

Ric.
o tu che onipotente sotto forme serene, festinasti con
de innamorato Gione tu che puoi quanto vuoi questa legge dispensa

questa legge con del ch'amar mi m'è perche se non dispensi questa legge ti

vanna e il mio cuore ardore il tuo poter ad come e non volete

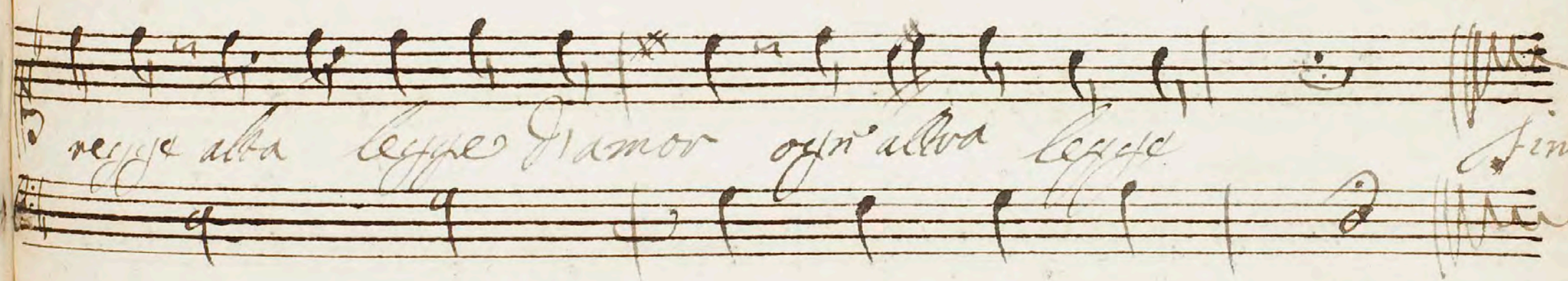
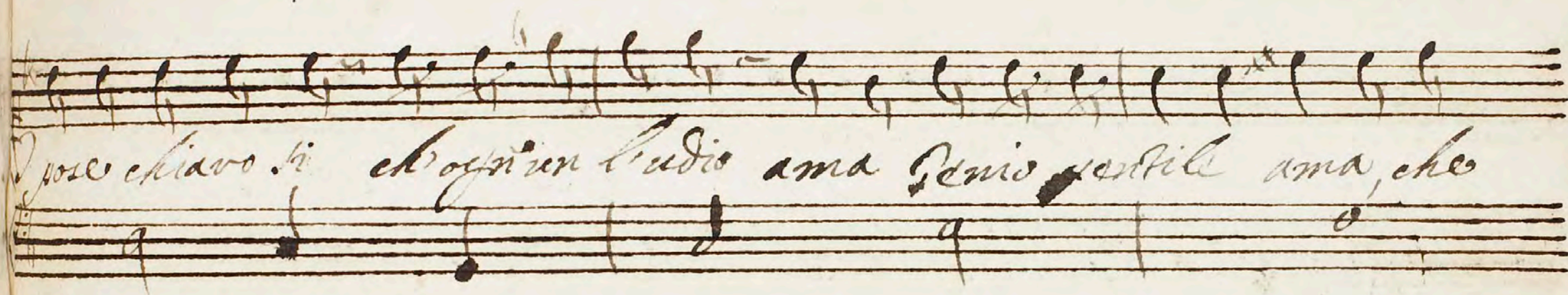
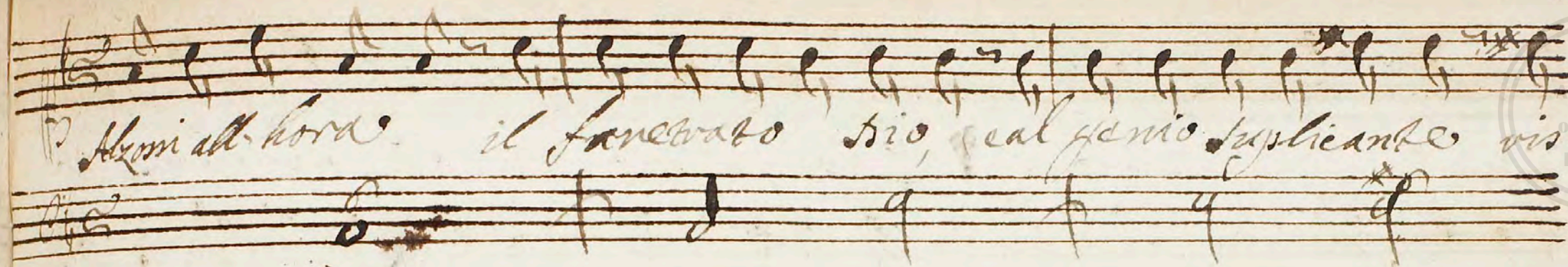


Dele luci non si può veder vien non amarmi delle luci non si può

Dupille e si fulminate ave labbra e incate-

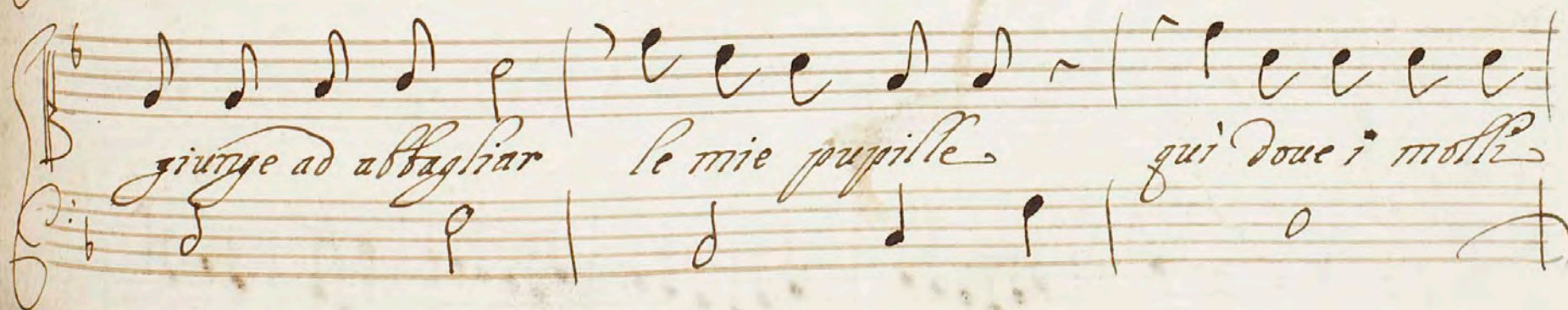
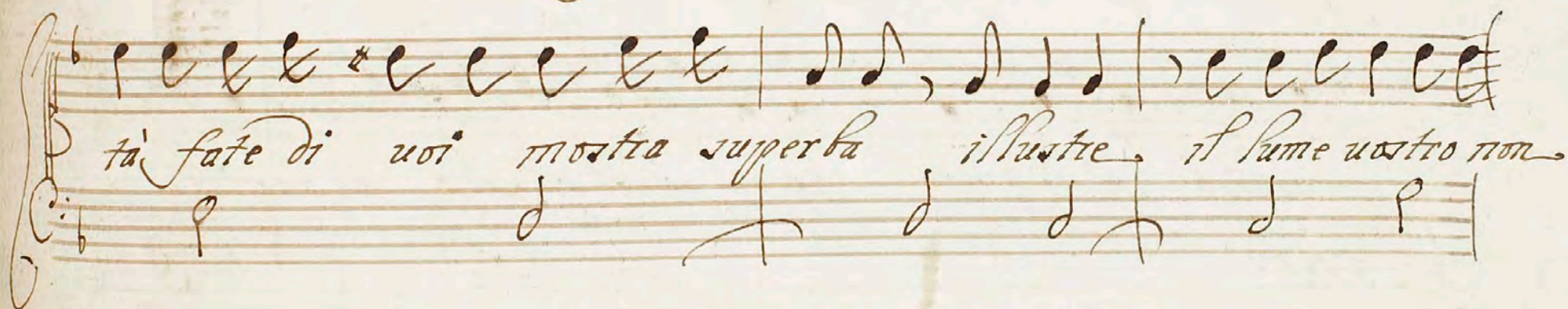
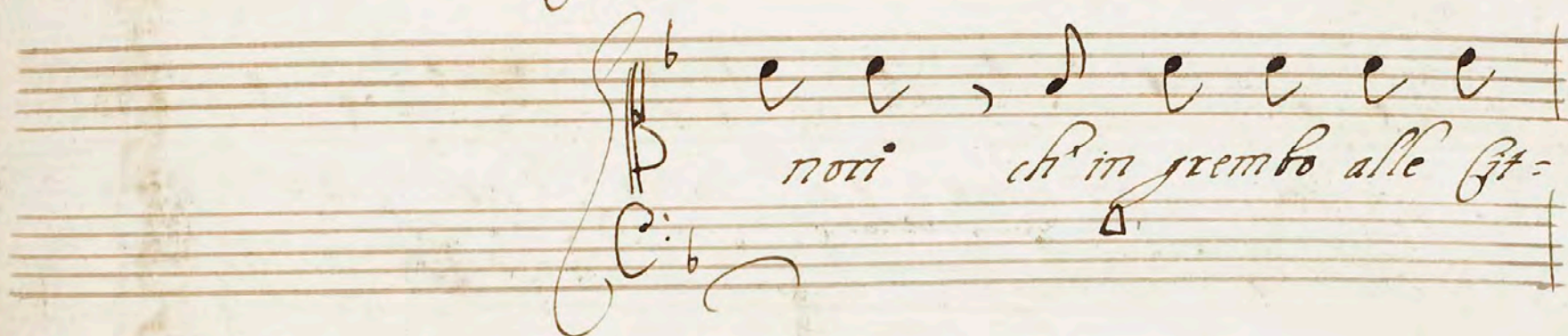
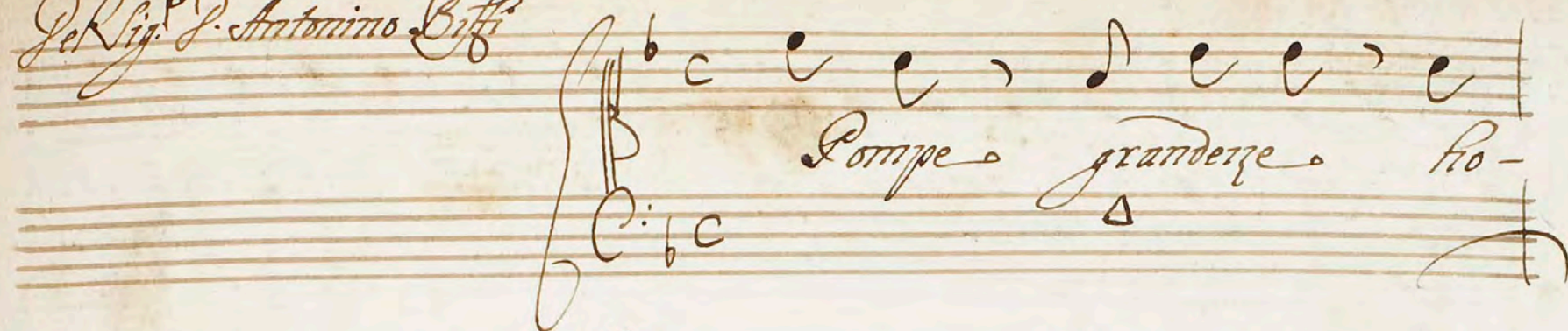
nate voglio amarmi idolatrarvi ne' suoi legge che dica di no' no' no' no'

no' ne' suoi legge che dica di no' ne' suoi legge che dica di no'





Handwritten musical notation on a page with eight staves. The notation is written in dark ink on aged, slightly stained paper. The staves are arranged vertically, with some staves containing multiple lines of music. The notation includes various note values, rests, and bar lines, typical of 18th or 19th-century manuscript notation. The handwriting is elegant and consistent throughout the page.

Del Sig. P. Antonino Biffi

Royal
Academy
of Music
Library

fiori e le tenere er- bette dan sicuro ri-

pozo e all'alma e al fianco distinguo il raggio

uostro ch' in finta luce copre in seno un mostro.

Aria

che oggetto più fiero può haver il pen-siero di quelle gran-

derze che brama e non ha' ch'og-getto più

fiero può haver il pen-siero di quelle grandezze che

bra — ma che brama e non ha'

col lampo s'inguglia il cor

ma la uoglia carnesfice e pena in uno si fa car-

nesfice e pena carnesfice e pena in uno si fa. Da Capo.

Se canoro Angel - letto uà trà rami scherzando



in dolci accenti se Valle Prato o' Golle con dra-

pello di fior s'ingemma e ride se uago rio fra sassi si frange il

sen per tribu- tarsi al mare e mi' alletta il susurro mi di-

letta Pozzetto e piace il canto nell'innocenza

for godendo espresso un simo - sacro del mio core istesso.

che bel pia -

cer del mio goder goder di go - dere la liber -

ta' la liber - ta' che bel pia -

cer del mio go - der goder

di godere la li - bertà go -

der - di go - dere la li - ber -

tà' questi e' d'un'

Royal
Academy
of Music
Library

alma la uera calma che calma uguale la Reggia non

rà questi e' d'un alma la uera calma che calma u-

gua - le la Reggia non hà. da capo.

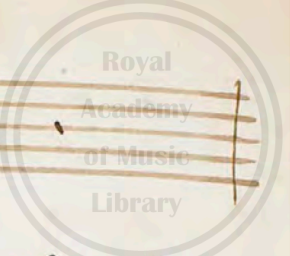
Di uiltà mi condanni chi nutrice altri sensi e chi su-

perbo aspira ad' usurpar ostii e grandezze So respiro co-

si fiati di uita egli dal graue incarco della

a tempo
propria ambition oppresso e uinto resta pria di mo-

rir uiuendo estinto resta



pria di morir uiuendo estinto resta

pria di morir uiuendo e-stinto estin - - to

pria di morir uiuendo estinto ui -

uen - do estinto

pria di morir pria di mo -

rir uiuendo estinto resta pria di morir pria di mo

rir uiuendo estinto uiuen do estin

to ;

Fine.



Blank musical manuscript page with ten staves.

The page contains ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are currently blank, with no musical notation or text written on them. The paper is aged and shows some staining and foxing.

Del Sig.^o Giacomo Fatto.

Glori pur troppo bella senti senti

quel Rosignuolo come col canto

suo d'Amor fauella là nel florido suolo uedi

vedi bell'Idol mio

come bacia quel fior l'acqua del rio.



Aria

Non ha

Handwritten musical notation for the first system of the aria. It consists of a vocal line in treble clef and a basso continuo line in bass clef, both in G major (one sharp) and common time (C). The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The basso continuo line begins with a whole note G, followed by a half note A, a quarter note B, and a half note C.

Handwritten musical notation for the second system of the aria. The vocal line continues with a half note C, a quarter note D, a half note E, and a half note F. The basso continuo line continues with a half note D, a quarter note E, a half note F, and a half note G.

Handwritten musical notation for the third system of the aria. The vocal line continues with a half note G, a quarter note A, a half note B, and a half note C. The basso continuo line continues with a half note A, a quarter note B, a half note C, and a half note D.

Handwritten musical notation for the fourth system of the aria. The vocal line continues with a half note E, a quarter note F, a half note G, and a half note A. The basso continuo line continues with a half note E, a quarter note F, a half note G, and a half note A.

mirto non ha core quell'erba quel fiore ma d'Amore pur sanno brug:

giar non ha spirito quel fonte quel mirto non ha core quell'erba quel

fiore ma d'amore pur sanno bruggiar

solo solo con barbaro duo-


Royal
Academy
Library

lo nel tuo petto le fiamme d'affetto le fiamme d'affetto son già

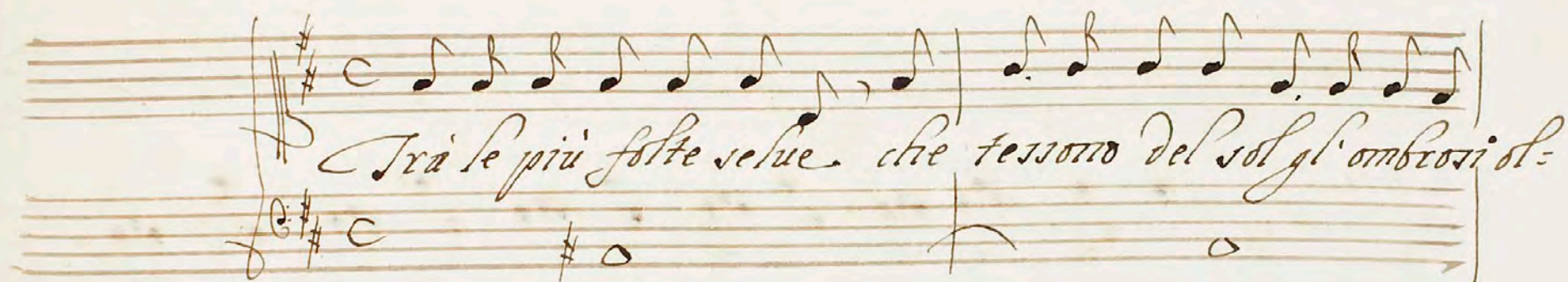
spente per farmi penar son già spente per farmi penar solo

solo con barbaro duolo

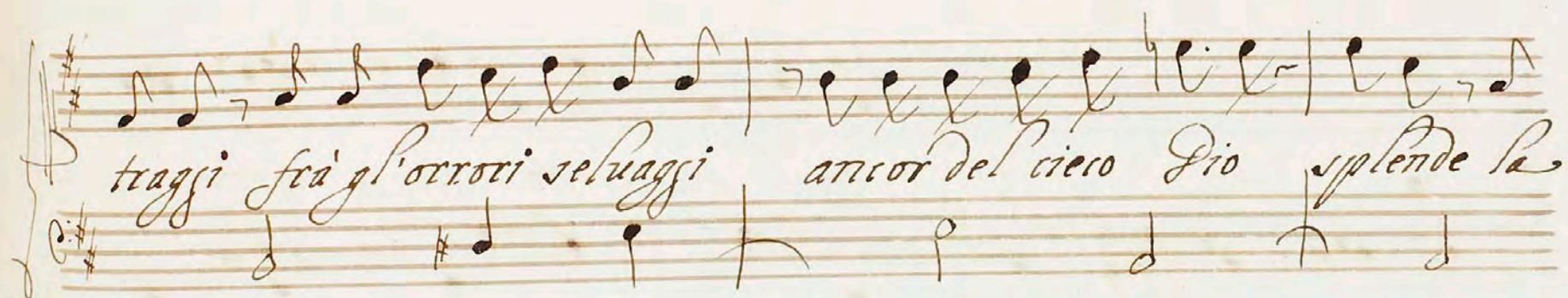
nel tuo petto le fiamme d'affetto son già



spente per farmi penar per farmi penar. da capo



Tra le più folte selue che tessono del sol gl'ombrosi st-



traggi fra gl'orrori seluaggi ancor del cielo Dio splende la



face tu' sol che sei fugare mentre soffro per

Royal Academy of Music Library

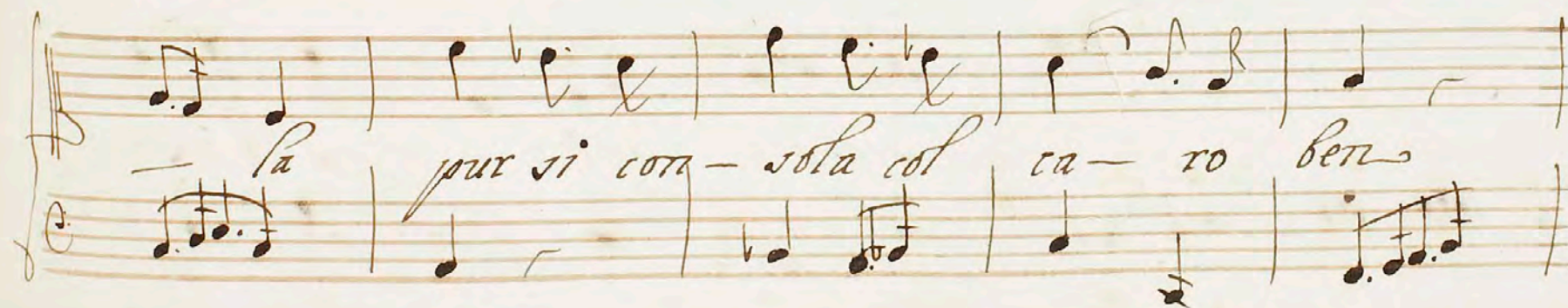
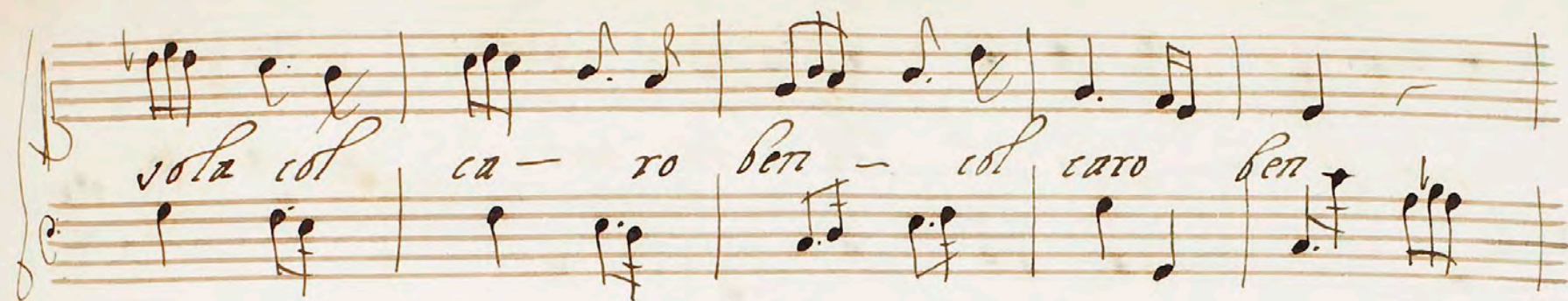
te' fieri tormenti o' non ami o' non ardi o' non mi senti.

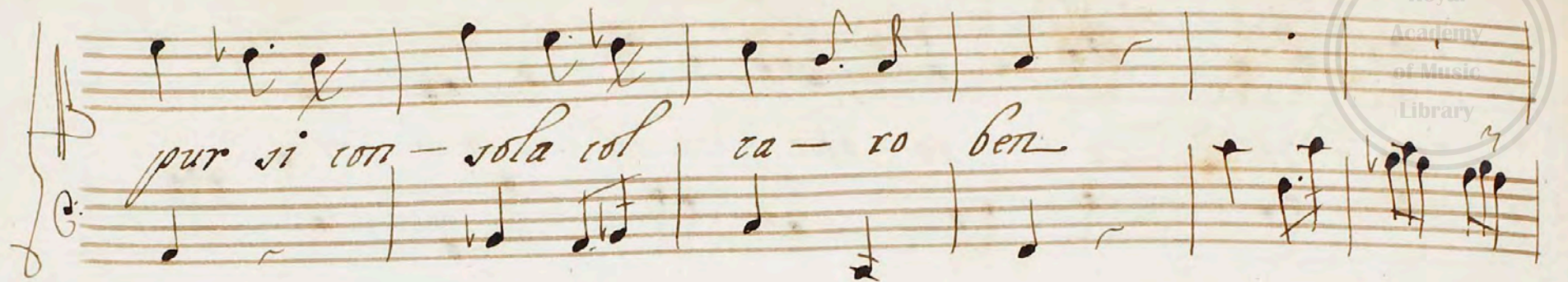
Aria

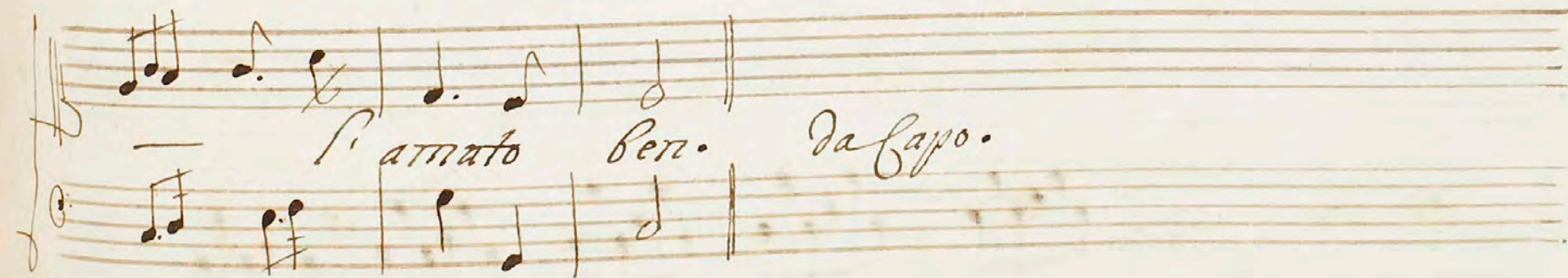
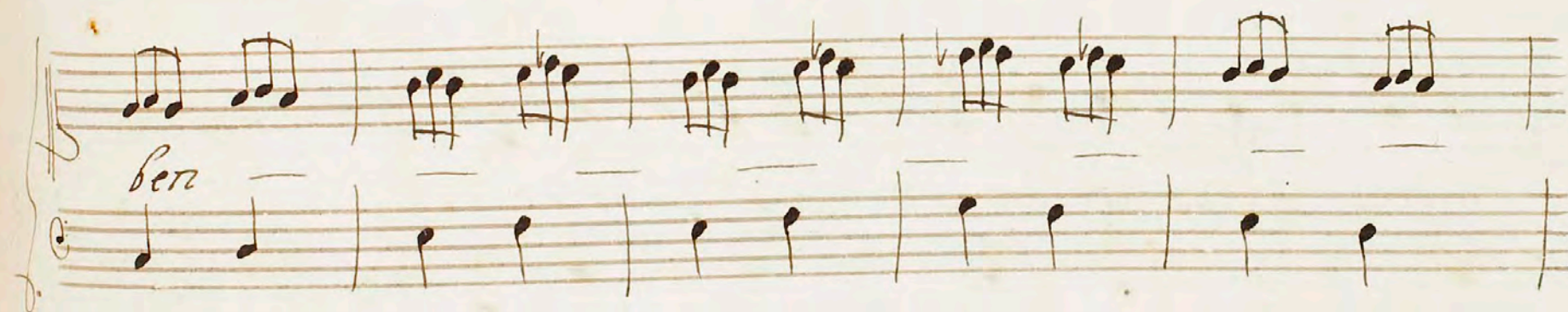
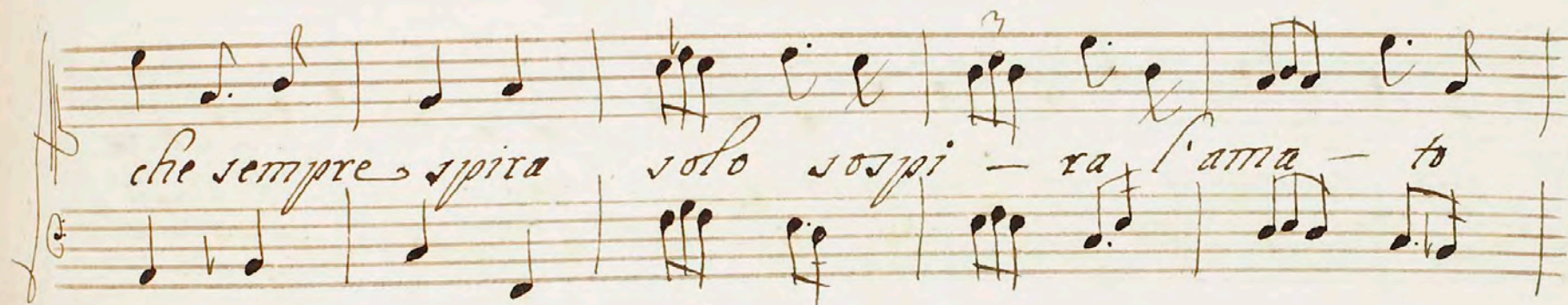
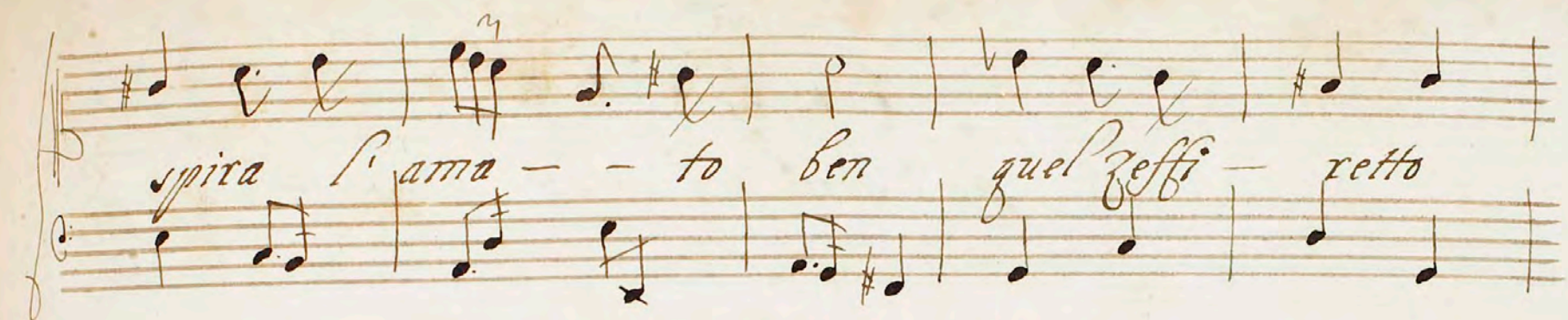
Aria

quell' Angelletto che sempre

vola che sempre vola pur si con-







Royal
Academy
of Music
Library

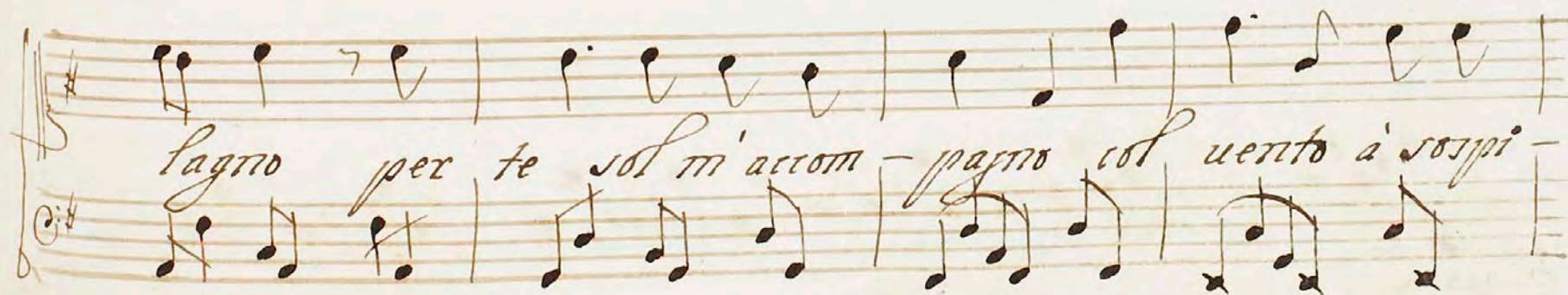
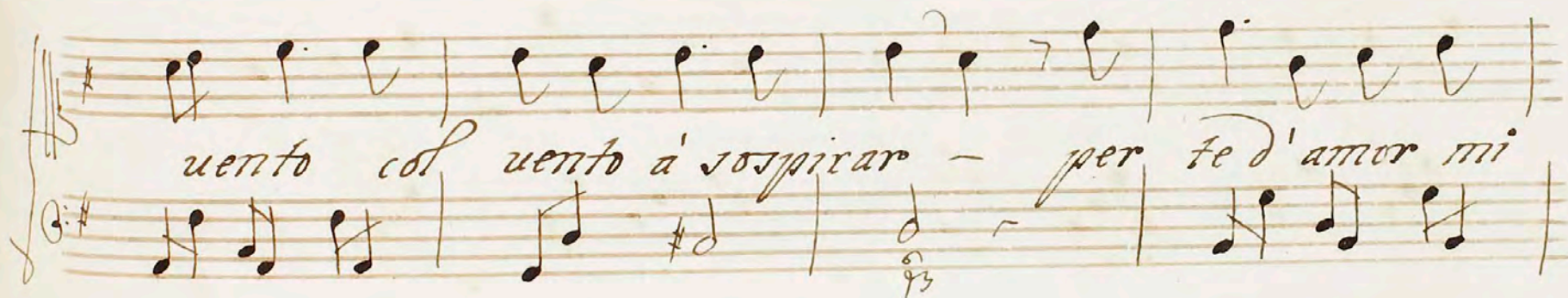
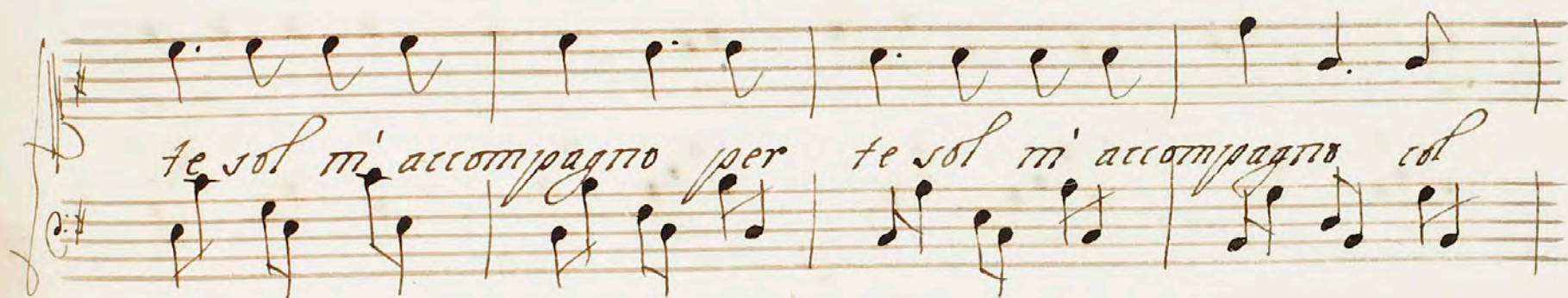
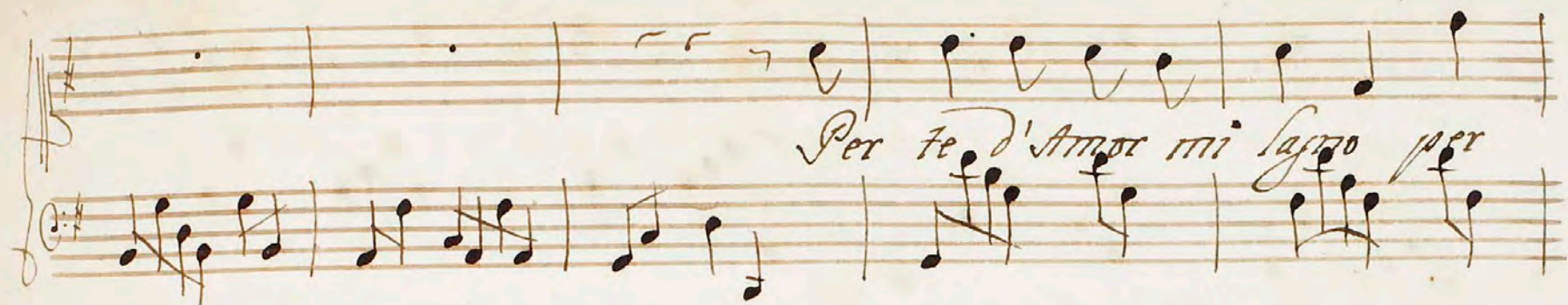
Pa i sassi più gelati scintillano tal

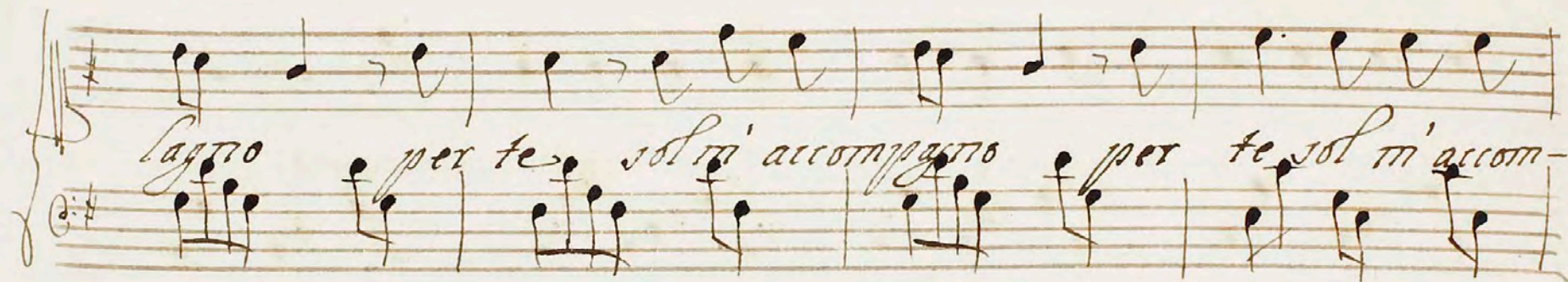
or fiamme cocenti tu sola non consenti che la face d'a-

more nel tuo barbaro sen desti l'ardore.

Largo

165

Royal
Academy
of Music
Library



167

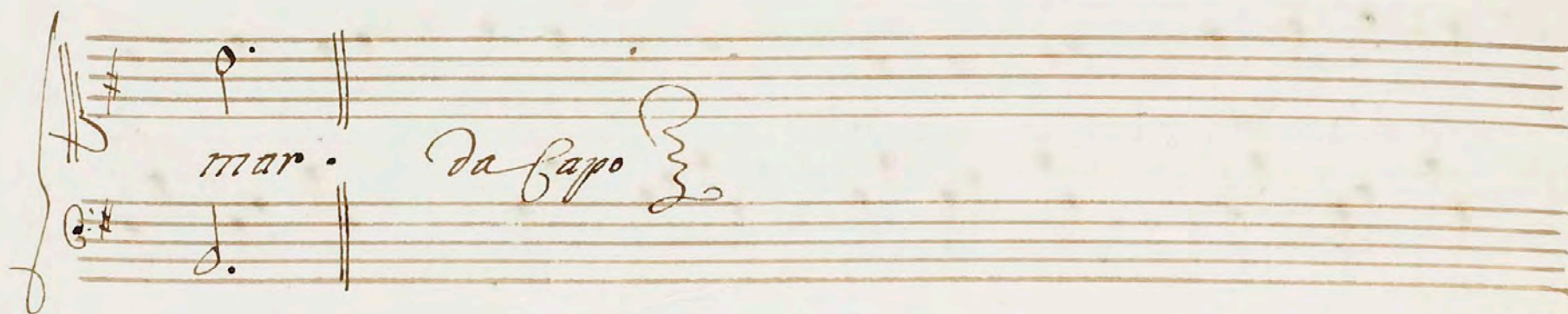
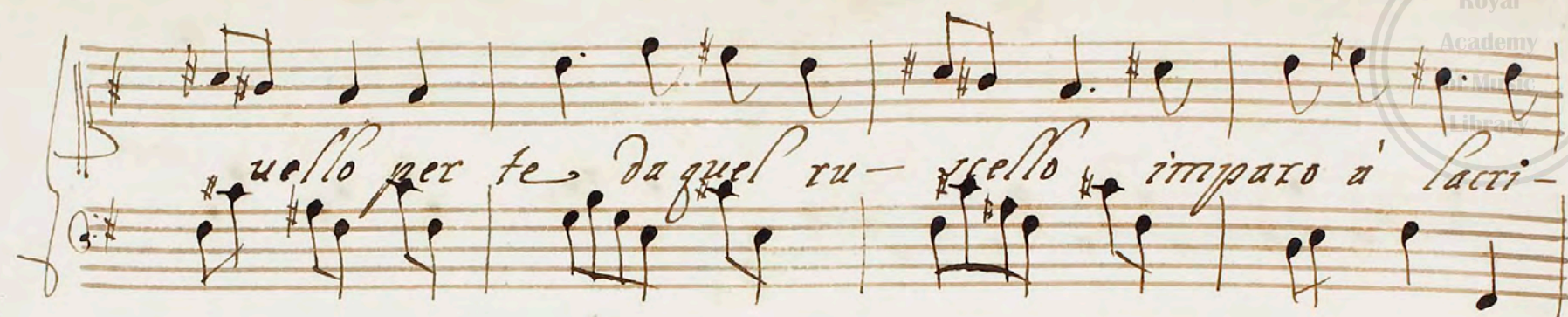
Royal
Academy
of Music
Library

Handwritten musical notation for the first system. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics "per" are written above the final notes of the piano part.

Handwritten musical notation for the second system. The vocal line continues with the lyrics "te d'amor fauello per te da quel ruscello per". The piano accompaniment provides harmonic support with chords and moving lines.

Handwritten musical notation for the third system. The vocal line continues with the lyrics "te' da quel ruscello imparo à laccimar im-". The piano accompaniment continues with a steady accompaniment.

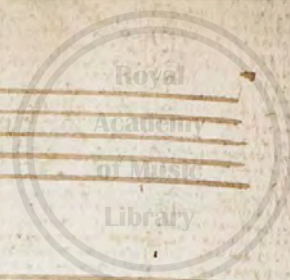
Handwritten musical notation for the fourth system. The vocal line continues with the lyrics "paro à laccimar per te d'amor fa-". The piano accompaniment concludes the system with a final chord.



Fine

169

Royal
Academy
of Music
Library



+

171

Royal
Academy
of Music
Library

N

~ Cantata da Camera ~

~ a
Voco sola ~

A. Scarlatti

Aria

Voi mi di te tu sei

bella

voi mi di te tu sei

bella mà non dite tu mi piaci mà

non di — te tu mi piaci ma

non di te tu mi piaci

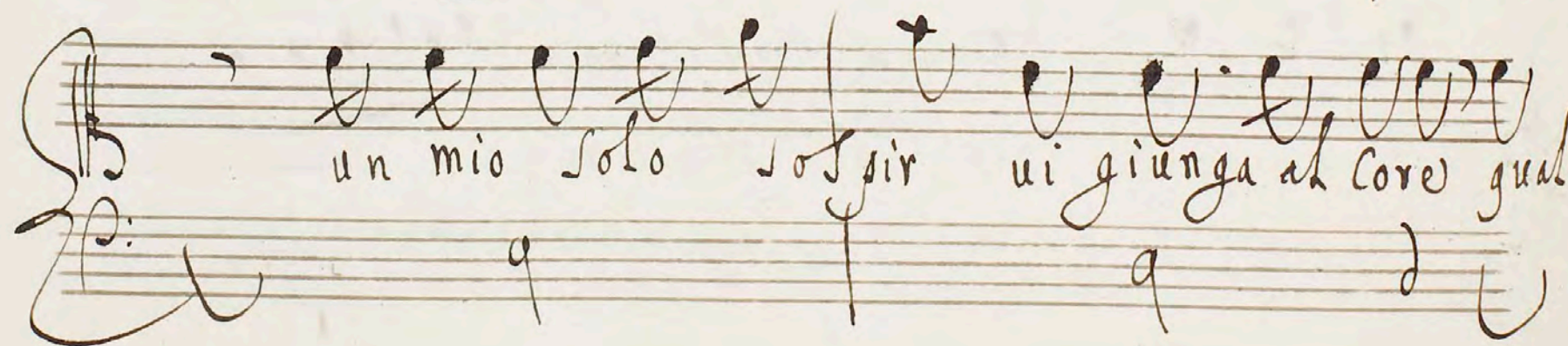
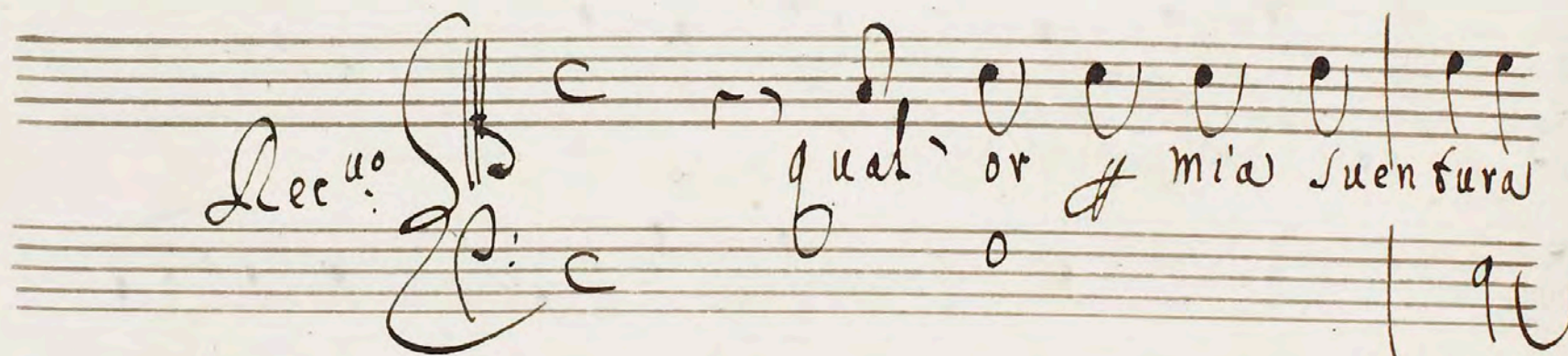
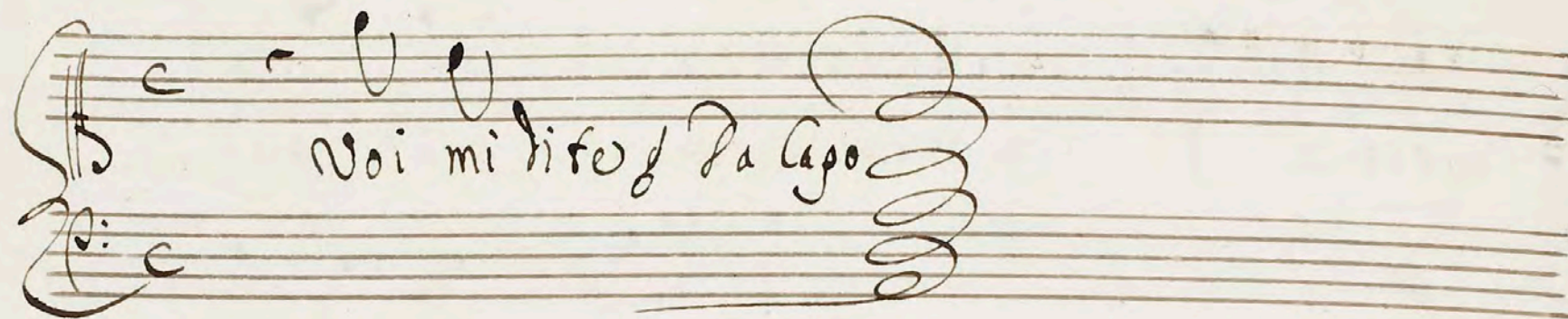
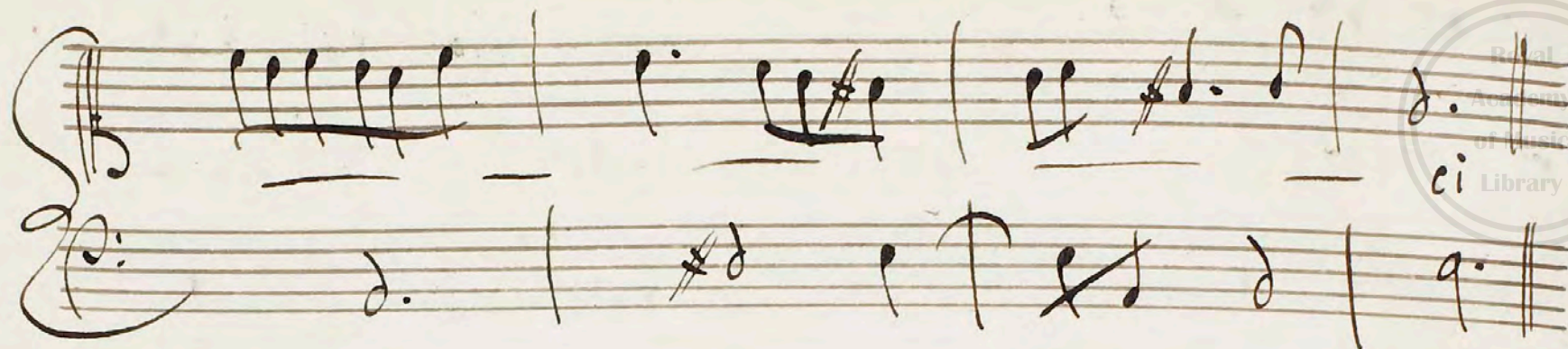
L'esser

bella - e qualche bene ma pia -

cer a chi da bene e un pia -

cer del più vera ci

e un pia cer del più vera



175

Royal
Academy
of Music
Library

or per man d'amore ueggio in quel sen

Scoglio fio vir qualche pietra del mio Cor -

doglio, ogni bella sem bianza io

prendo à gioco tutta la mia bel -

Royal Academy of Music Library

tā sà nel mio foco.

Aria

Co stanza di Core più

uaga mi fà Co -

stanza di Core più uaga mi fà in

cendio d'a more più grazia mi dà Co -

stanza di Core più uaga mi

fà in cendio d'a more più

Pia:
grazia mi dà Costanza - di

Core più uaga — mi fa in

cenodio — d'a — move più grazia mi

dà

Rec^{uo} questo è il fregio mag —

gior

gior, che solo im p l o r o u a l p e r o g n i b e l

t à d i r m i t ' a d o r o n o' n o' s u l e m i e

g o t e s e n o n s a n n o a l l e t t a r u i

o s t r i n o n c u r o d e b o l e

eil Ciglio, eil guardo se non ui auenta un

The first system of handwritten musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, with lyrics 'eil Ciglio, eil guardo se non ui auenta un' written below it. The bass staff contains a few notes, including a quarter note and a half note, with a 'q' (quaver) symbol below it.

guardo se non ui fanno al Cor do lei ra-

The second system of handwritten musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, with lyrics 'guardo se non ui fanno al Cor do lei ra-' written below it. The bass staff contains a few notes, including a quarter note and a half note, with a 'q' (quaver) symbol below it.

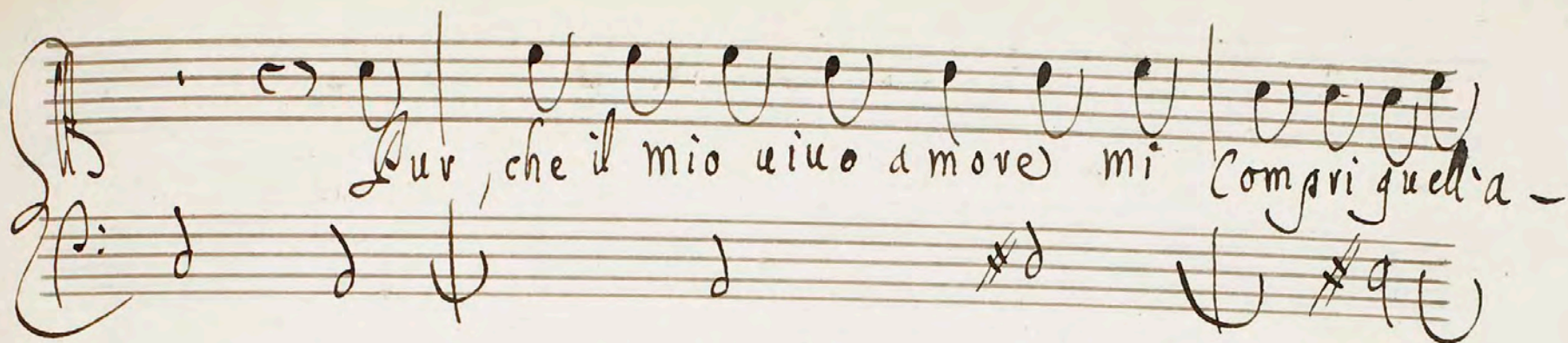
pine getto i fiori del Sen

The third system of handwritten musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, with lyrics 'pine getto i fiori del Sen' written below it. The bass staff contains a few notes, including a quarter note and a half note, with a 'q' (quaver) symbol below it.

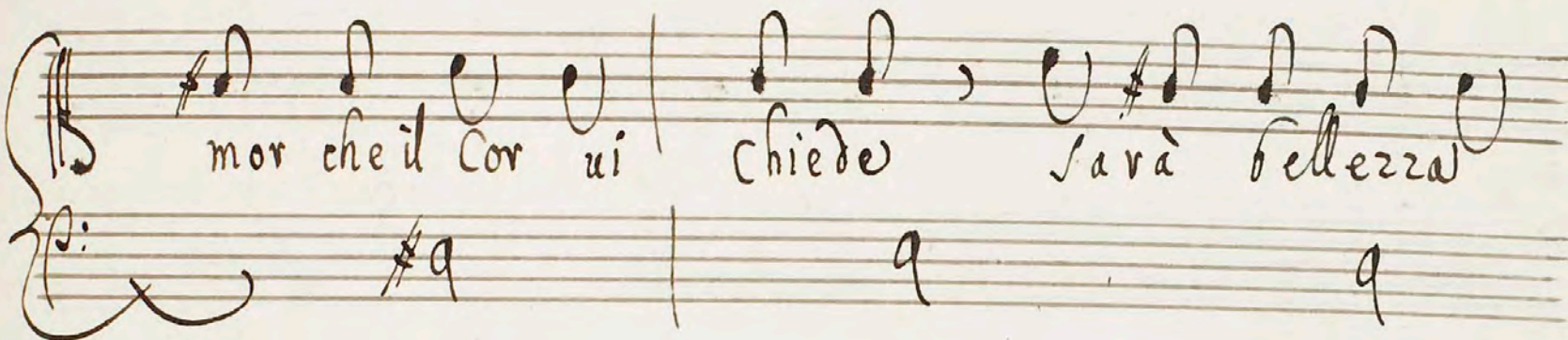
getto i fiori del Sen L'armi del Crine

The fourth system of handwritten musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, with lyrics 'getto i fiori del Sen L'armi del Crine' written below it. The bass staff contains a few notes, including a quarter note and a half note, with a 'q' (quaver) symbol below it.

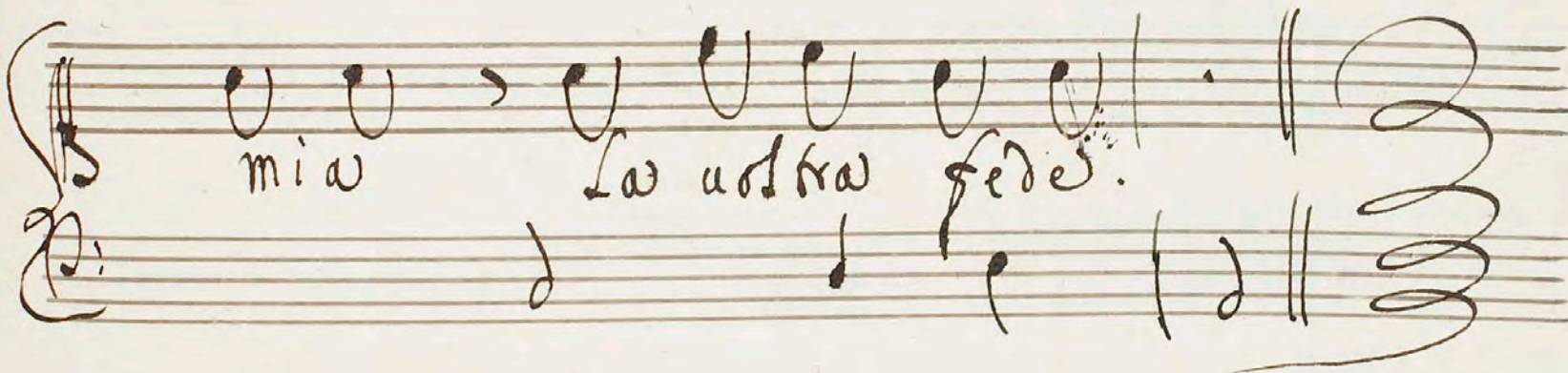
Lur, che il mio uiso a move mi Compi quella -



mor che il Cor uì Chiede Sarà bellezza



mi a La nostra fede.



Fine



183

Royal
Academy
of Music
Library

Scarlatti

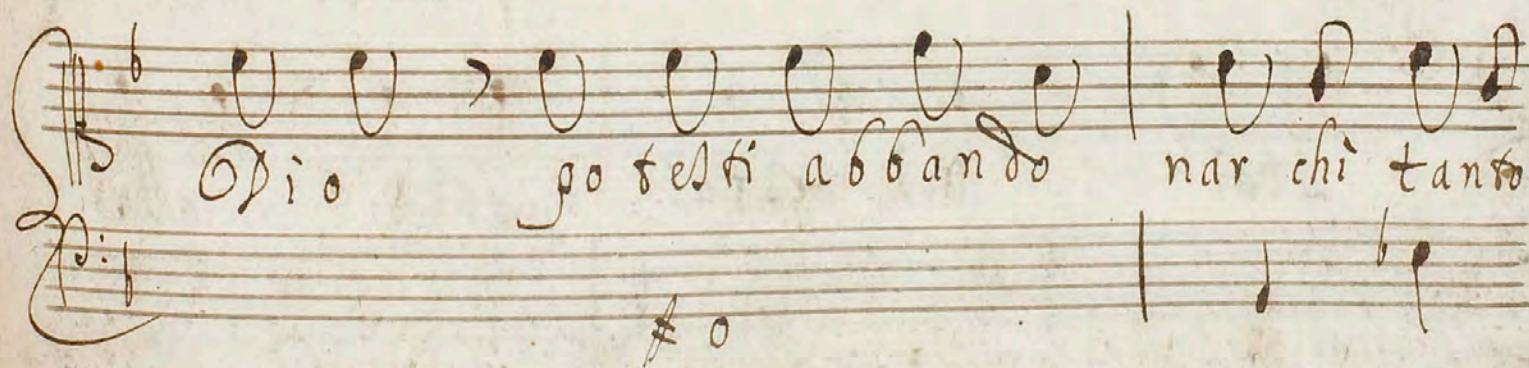
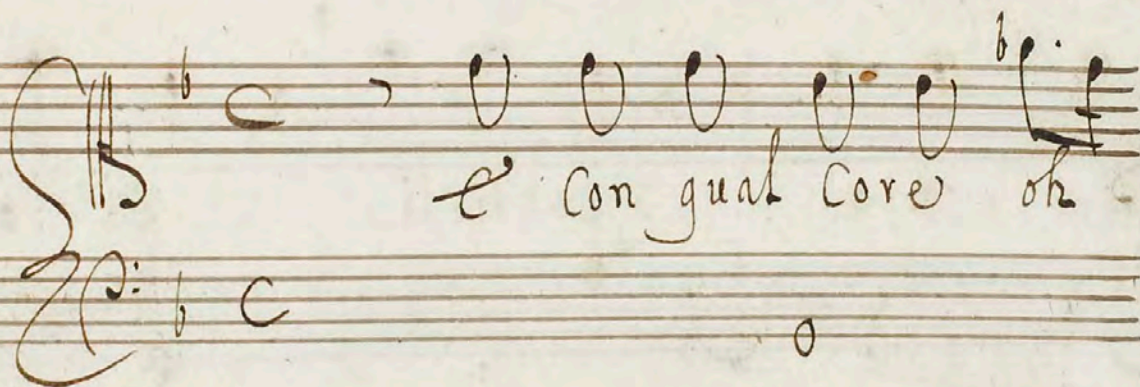
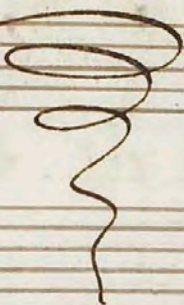
B.M. MSS. catalogue

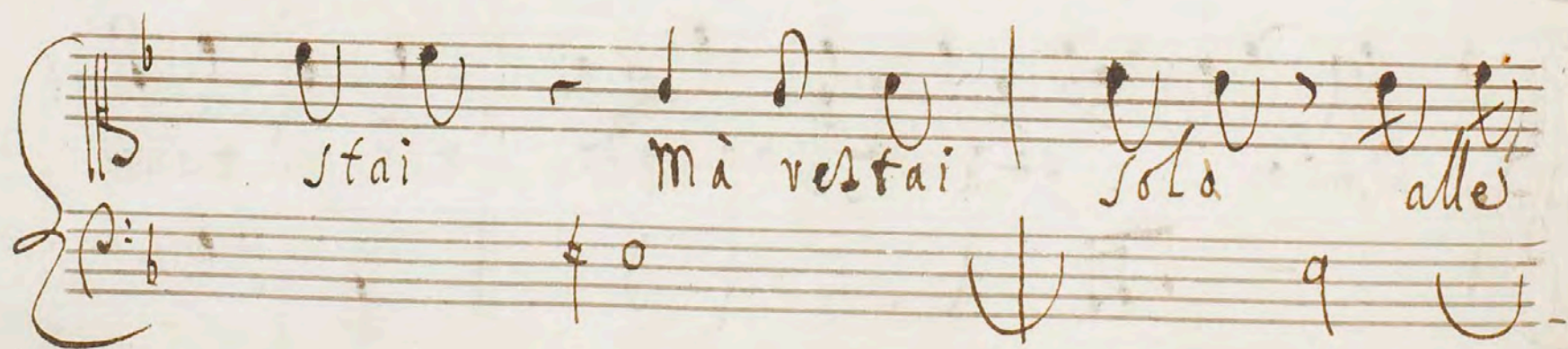
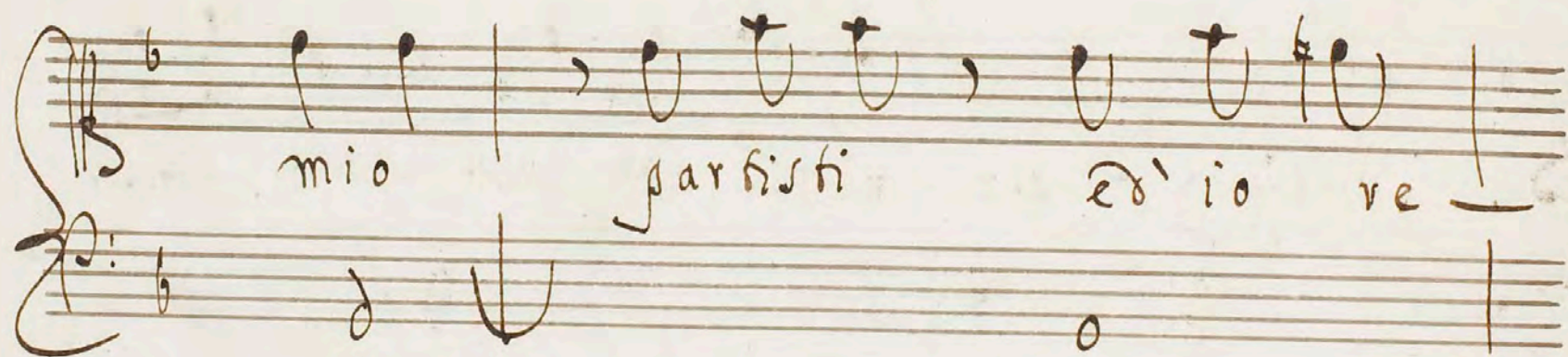
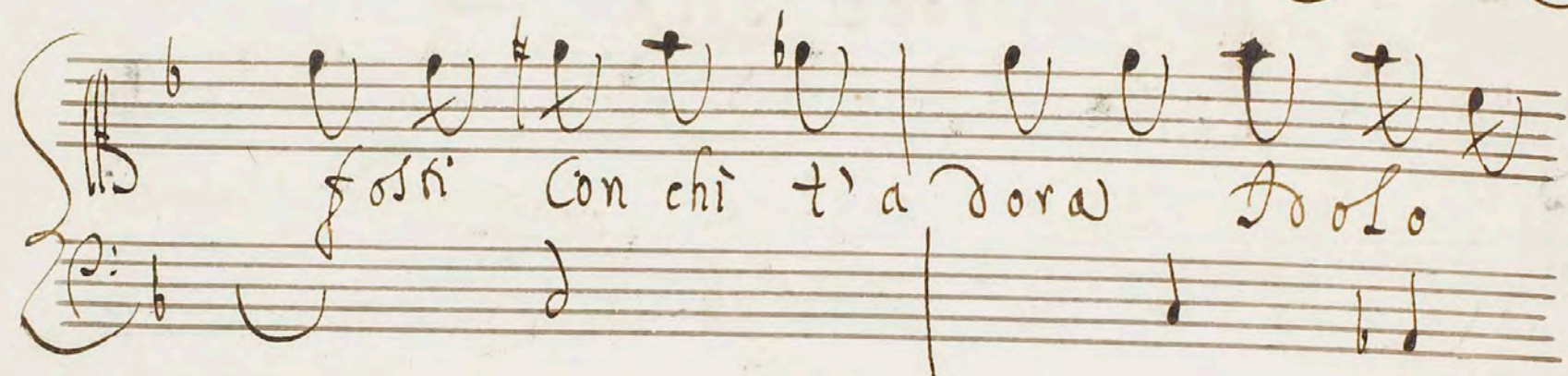
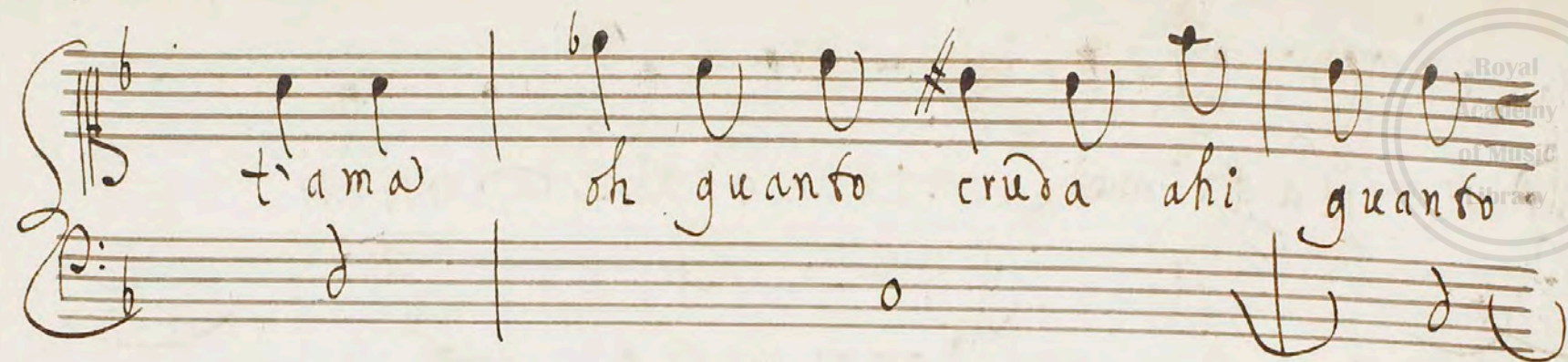
p. 723

~ Cantata da Camera ~

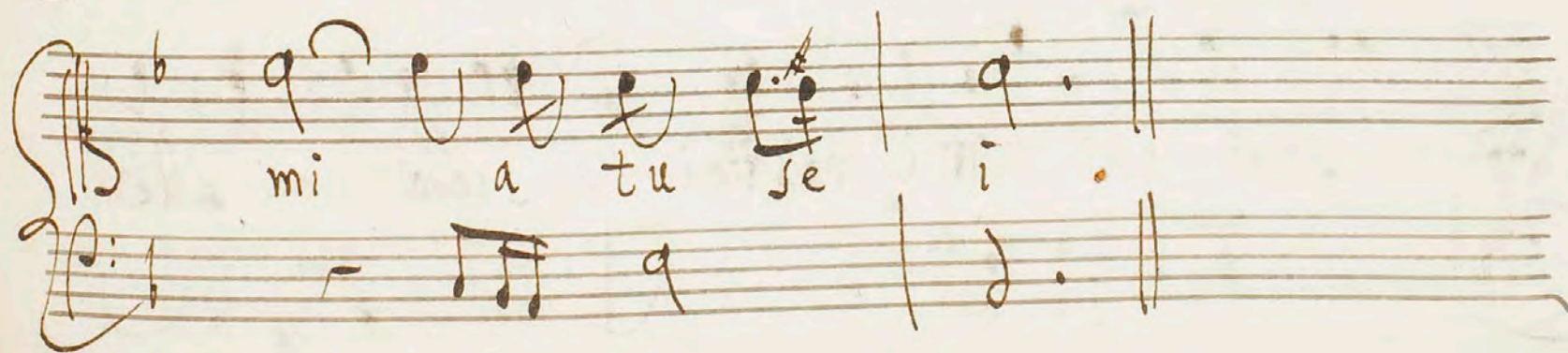
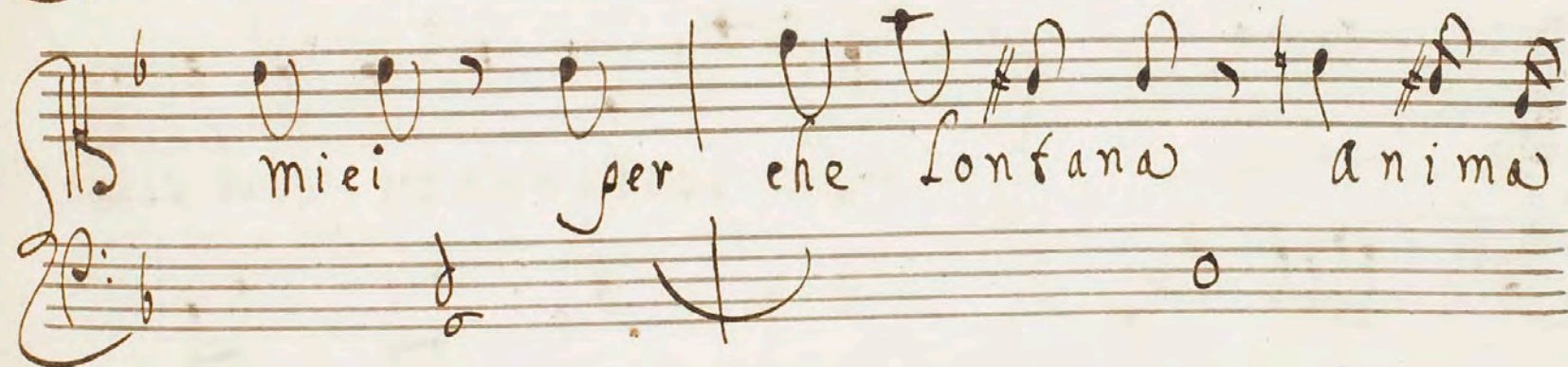
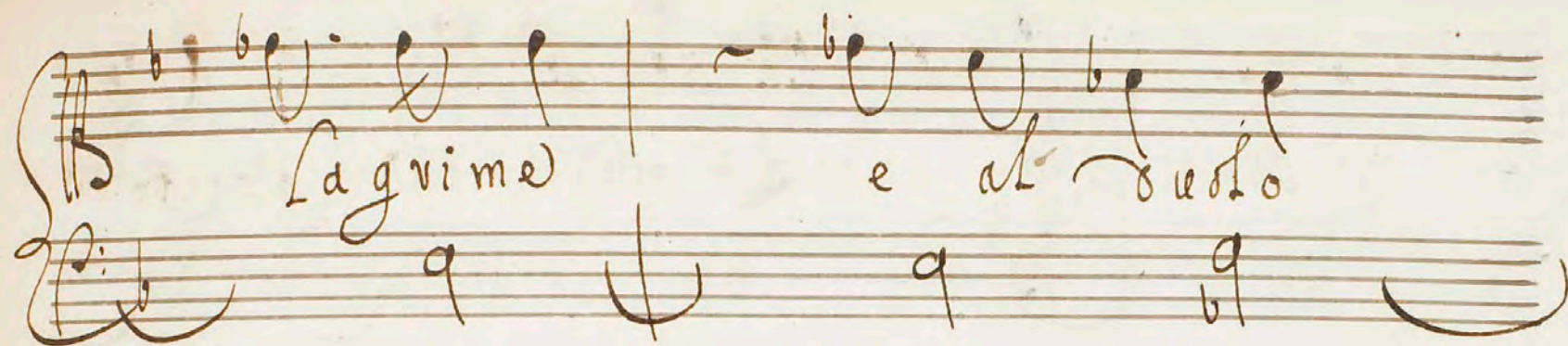
à

~ Noco sola ~





185

Royal
Academy
of Music
Library

Aria

La lontananza qual pena

sia

La lontananza qual pena

sia chi non la prova chi non la

proua dir non lo sa chi non la

proua la lontananza dir non lo

sa qual pena sia chi non la

proua la lontananza qual pena

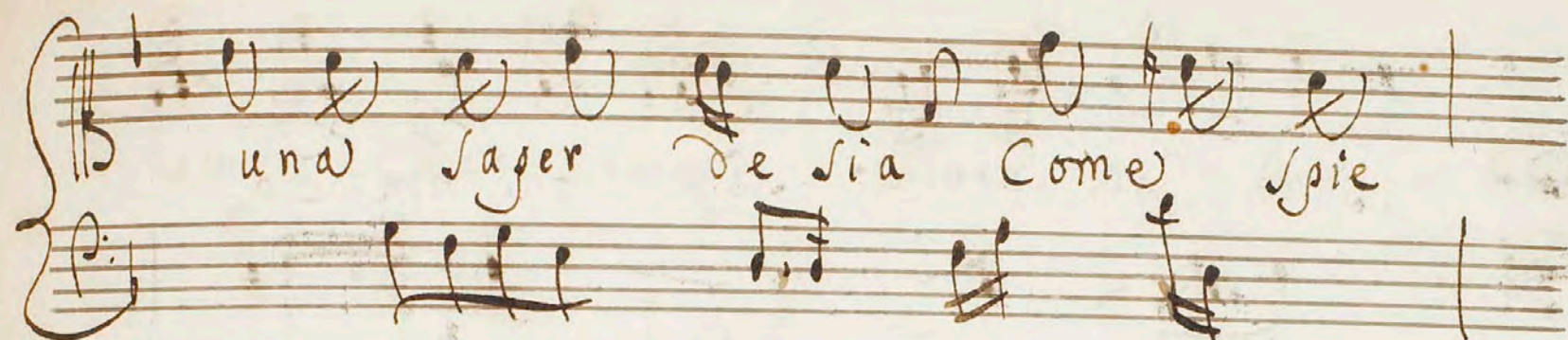
Royal Academy of Music Library

Sia dir non lo sà chi non lo

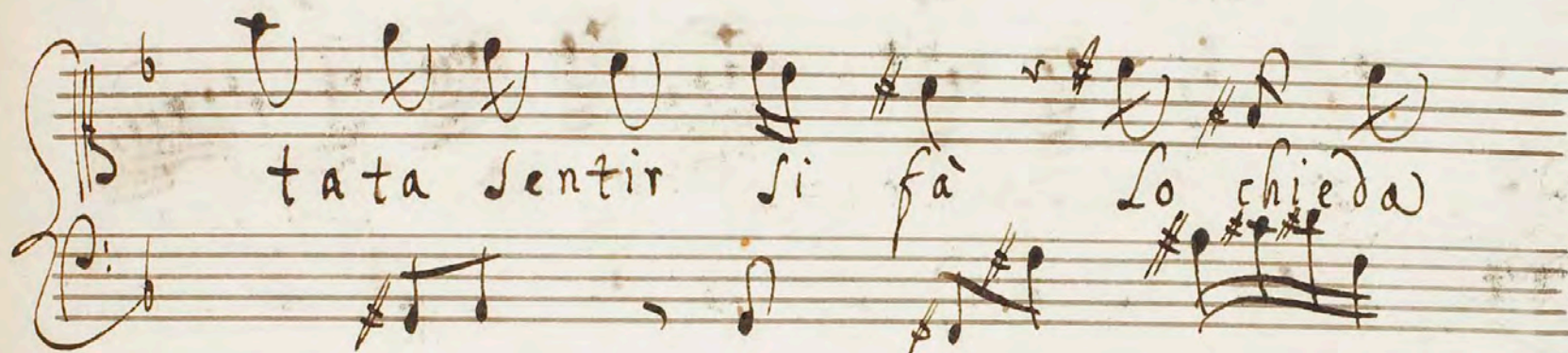
prova la lonta nanza qual pena

Sia dir non lo sà

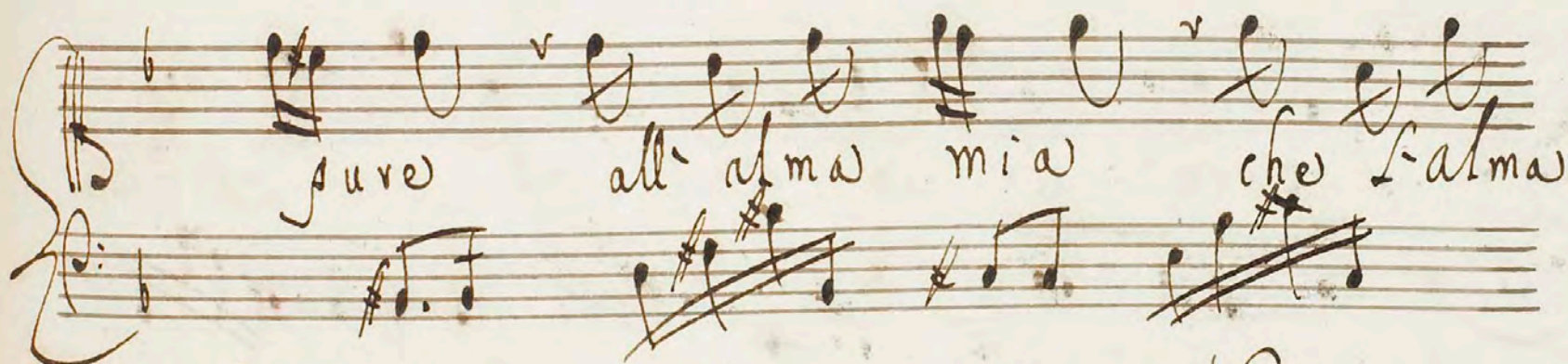
e se tal.



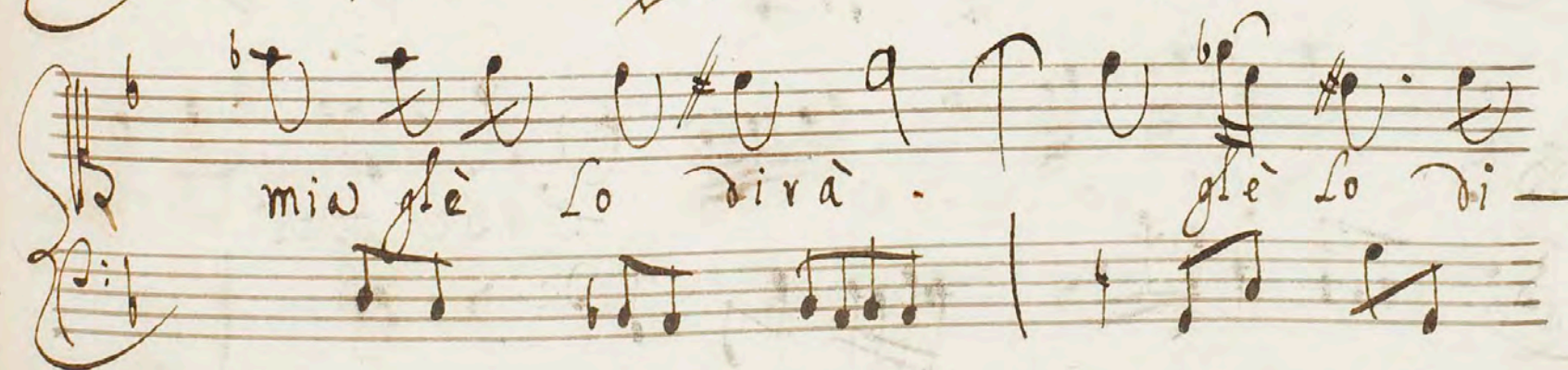
una Sager de sia Come spie



tata sentir si fa lo chiedo



pure all' alma mia che l' alma



mia glè lo dirà . glè lo di -

ra lo chiedo pure all' alma

The first system of the handwritten musical score consists of two staves. The treble staff contains the melody with lyrics 'ra lo chiedo pure all' alma'. The bass staff provides a simple harmonic accompaniment. A circular library stamp is visible in the upper right corner of the page.

mia che l'Alma mia lo chiedo

The second system continues the musical piece. The treble staff has the lyrics 'mia che l'Alma mia lo chiedo'. The bass staff continues the accompaniment. The handwriting is consistent with the first system.

pure gl'è lo di ra' che l'Alma

The third system of the score shows the lyrics 'pure gl'è lo di ra' che l'Alma'. The musical notation includes various note values and rests, with the bass staff providing a steady accompaniment.

mia lo chiedo pure gl'è lo di -

The fourth system concludes the page with the lyrics 'mia lo chiedo pure gl'è lo di -'. The treble staff ends with a final note, while the bass staff continues with a few more notes. The page is aged and shows some staining.

ra'

191



và *La lontananza qual pena*

sia

La lontananza qual pena

sia chi non la proua chi non la

proua dir non lo sa chi non sa

Royal Academy of Music Library

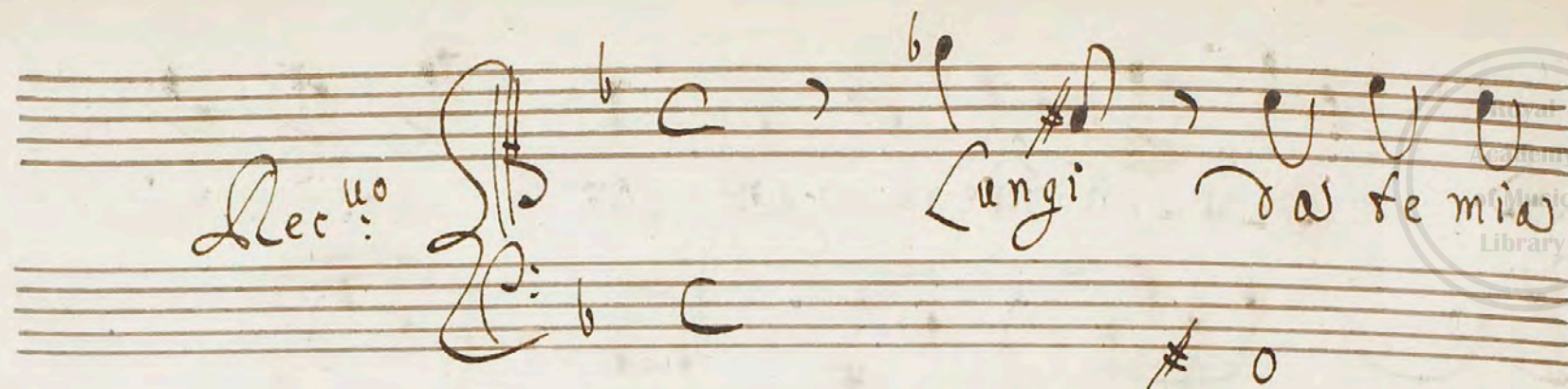
proua la lontananza dir non lo

sa qual pena sia chi non sa

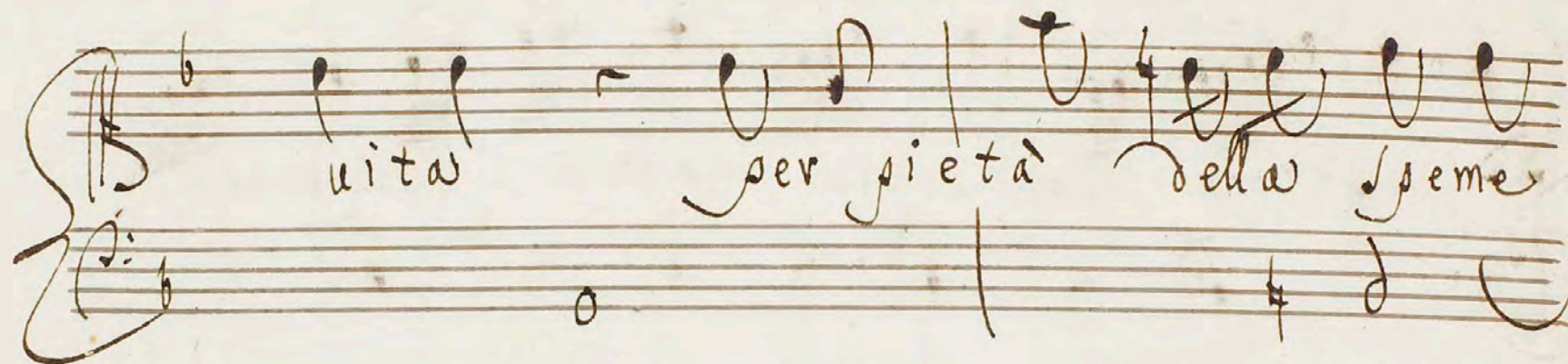
proua la lontananza qual pena

Sia dir non lo sà chi non sa
proua la lonta nanza qual pena
sia dir non lo sà

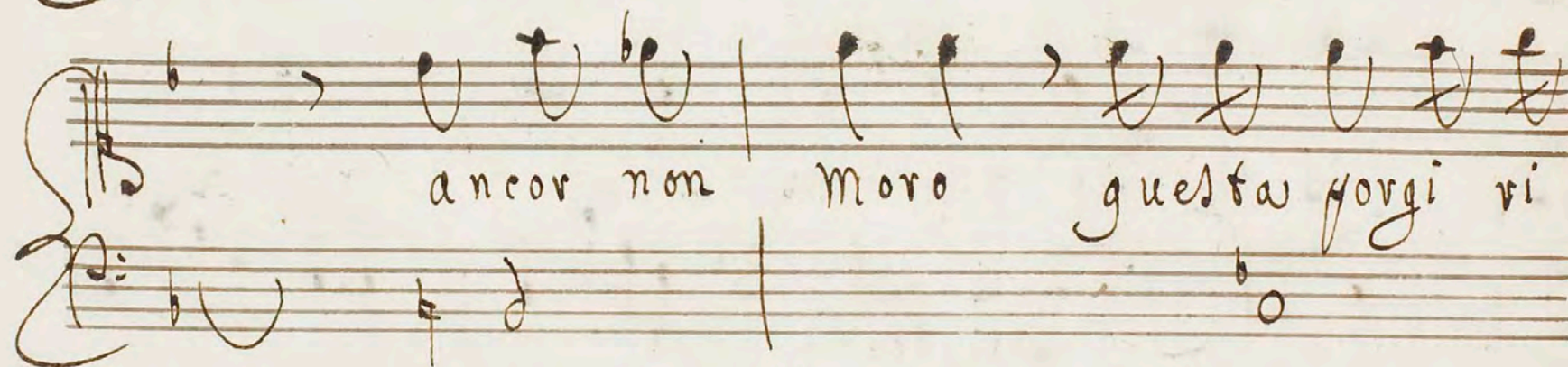
Lec^{uo} *Lungi* *da se mia*



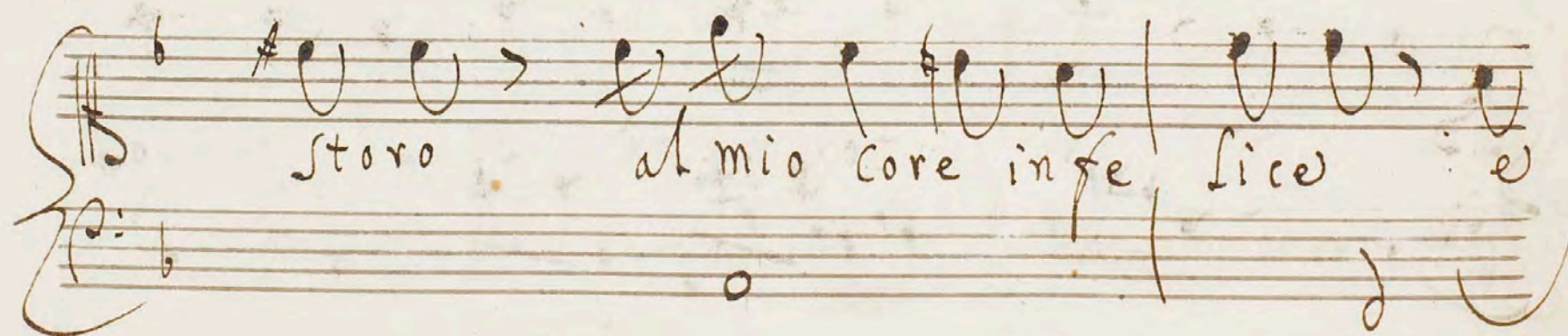
uita *per pietà* *della speme*



ancor non *moro* *questa porgi vi*



storo *al mio core in fe* *lice* *e*





Lu singhiera ogn' or Così mi

Handwritten musical notation for the first system, consisting of a vocal line and a basso continuo line. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics "Lu singhiera ogn' or Così mi" are written below the notes.

dice

Handwritten musical notation for the second system, continuing the vocal and basso continuo lines. The lyrics "dice" are written below the notes.

Aria *Con sola ti ch' un*

Handwritten musical notation for the third system, starting with a new section labeled "Aria". It features a vocal line and a basso continuo line. The lyrics "Con sola ti ch' un" are written below the notes.

Niuace
Si ri tornerà sì sì chi so-

Handwritten musical notation for the fourth system, continuing the "Aria" section. The lyrics "Si ri tornerà sì sì chi so-" are written below the notes.

Spirar ti fa chi soggi

rar - ti fa si

si Con sola ti ch'un dì ritorne

rà ri tornerà si si chi so -

197

Royal
Academy
of Music
Library

Spirar ti fa chi sospirar ti

fa Con sol a ti si si chi un di

vitor ne ra chi sospirar ti

fa

guell' adorato bene per

cui tu uiui in bene si che ritorne

rà ritorne rà guell' adora

to bene cui tu uiui in

bene

gene si che rifornerà riforni-

và si che ritornerà con

sola ti chi un dì vi fornirà si si chi so-

Spirar ti fa chi sospirar — ti

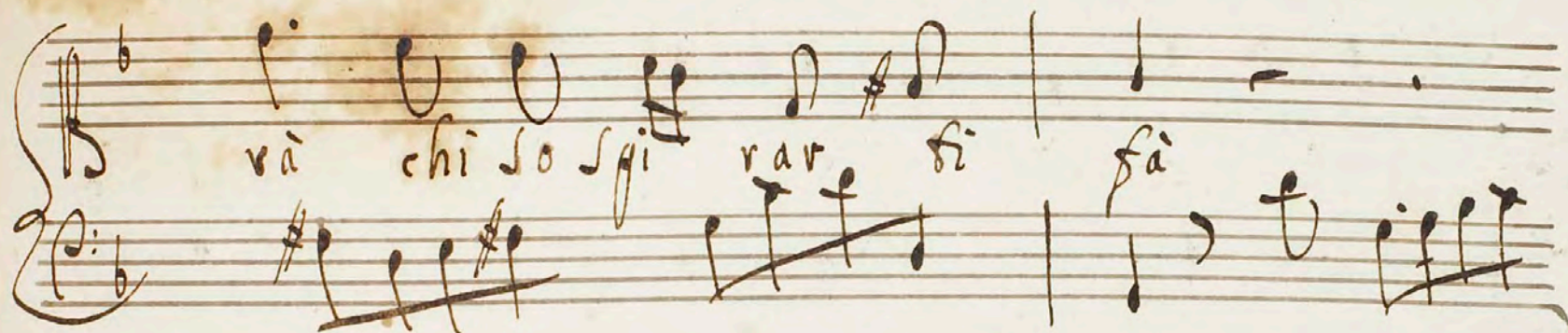
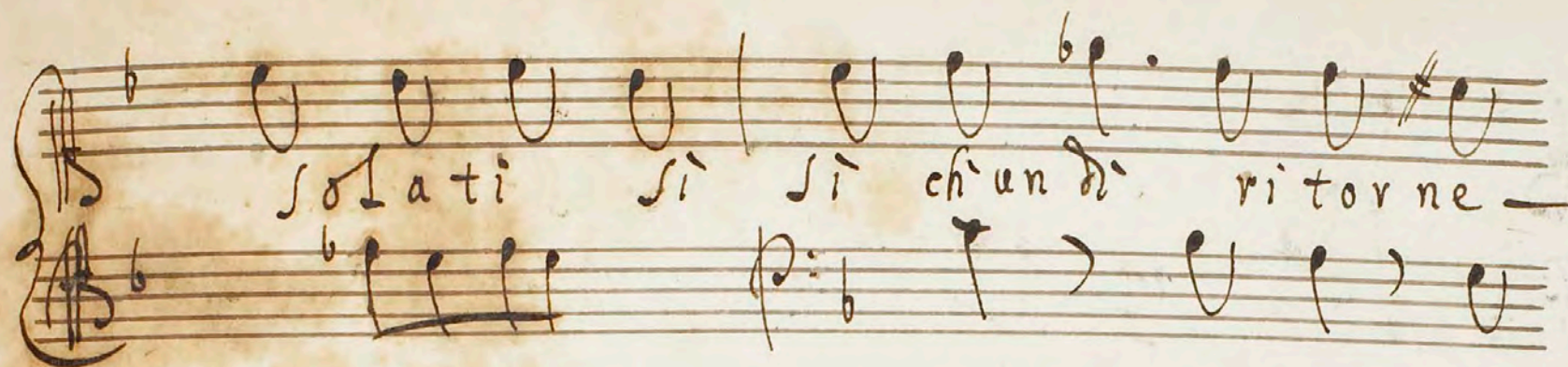
Royal Academy of Music Library

fà si si con sola —

ti chi un di ri tor ne rà ri —

tornerà si si chi sospirar ti

fà chi sospirar ti fà Con —

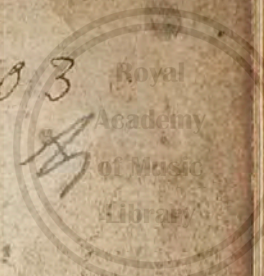


Fine



Eight sets of empty musical staves, each consisting of five horizontal lines, arranged vertically across the page. The staves are blank, with no musical notation present.

Partial view of the adjacent page on the right, showing the continuation of musical notation on staves.



Cantata à Voce Solo
 Del
 ~ Sig. Alessandro Scarlatti ~

h Dio, che viene A-

more dolce in sieme e avranno

Royal
Academy
of Music
Library

L'antico affanno a rino uar mi

al core; ah guante uolte ah

quante meco di se fauello

e il discorso nouello fa che l'andato

duolo in me ritorni passo Lan-

guendo i giorni non riposo le

notte ma con sonni interrotti

ormi desto tra manto ed or mi

Agno or sciolto in catoe stille

The first system of handwritten musical notation consists of a treble and bass staff. The treble staff contains a melody with notes and rests, and the bass staff provides a harmonic accompaniment. The lyrics 'Agno or sciolto in catoe stille' are written below the treble staff.

L'uno, e l'altro mio lume di

The second system of handwritten musical notation consists of a treble and bass staff. The treble staff contains a melody with notes and rests, and the bass staff provides a harmonic accompaniment. The lyrics 'L'uno, e l'altro mio lume di' are written below the treble staff.

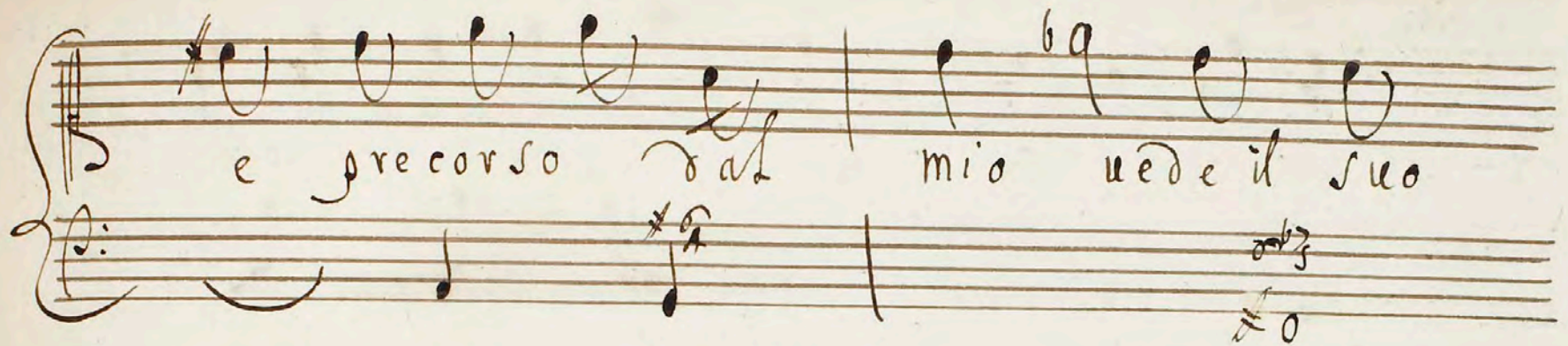
La crime le piume aspergo e bagno;

The third system of handwritten musical notation consists of a treble and bass staff. The treble staff contains a melody with notes and rests, and the bass staff provides a harmonic accompaniment. The lyrics 'La crime le piume aspergo e bagno;' are written below the treble staff.

Sorge l'Aurora in tanto

The fourth system of handwritten musical notation consists of a treble and bass staff. The treble staff contains a melody with notes and rests, and the bass staff provides a harmonic accompaniment. The lyrics 'Sorge l'Aurora in tanto' are written below the treble staff.

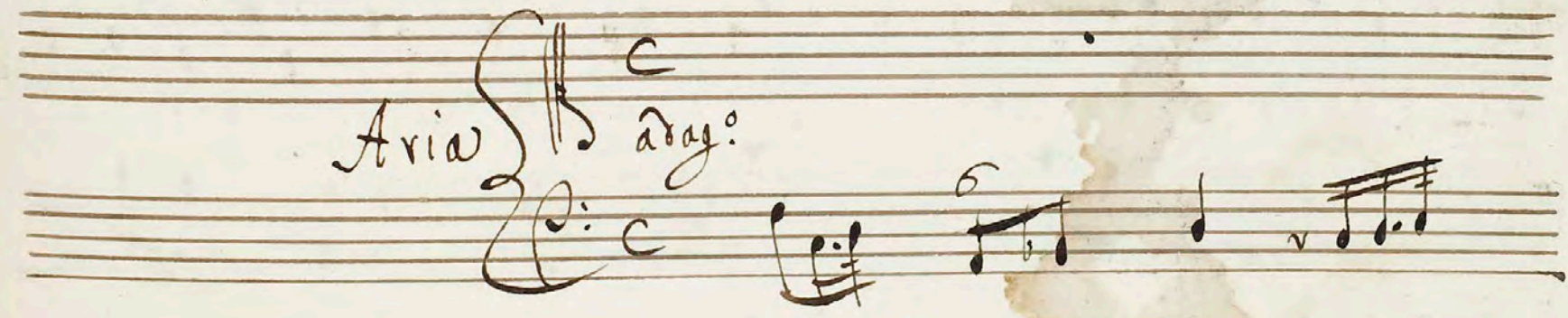
e pre corso dal mio uede il suo



pian to



Aria *adag.*



adagio

Questo è quel foco sì e questo il foco

Stesso, che m'accendes ti un dì quel

foco e questo sì questo è quel foco

sì e questo il foco istesso so che

pia:
m'accendes ti un di e questo il foco is-

tes lo che m'accendes di un di

e ri na scendo a -

nesso mi fà penar Co sì mi

Royal Academy of Music Library

fà penar Co sì Così mi fà pe -

nar e rina scendo a nesso mi

fà penar Così mi fà penar mi

fà

fà penar co sì co sì mi fà penar co-

sì e questo il foco istesso e

questo e questo il foco i

stesso che m' accendesi un e

questo questo il foco quest'è quel fo-co

The first system of the handwritten musical score. The vocal line (treble clef) contains the lyrics 'questo questo il foco quest'è quel fo-co'. The basso continuo line (bass clef) provides harmonic support with various chords and melodic fragments. A watermark 'Royal Academy of Music Library' is visible in the upper right corner.

pia:
sì e questo questo il foco quest'

The second system of the handwritten musical score. The vocal line (treble clef) contains the lyrics 'sì e questo questo il foco quest'' with a 'pia:' marking above the first measure. The basso continuo line (bass clef) continues the harmonic accompaniment.

quel fo co sì

The third system of the handwritten musical score. The vocal line (treble clef) contains the lyrics 'quel fo co sì'. The basso continuo line (bass clef) includes a measure with a '43' marking, possibly indicating a figured bass or a specific fingering.

The fourth system of the handwritten musical score. The vocal line (treble clef) is mostly empty, with a few notes at the end. The basso continuo line (bass clef) continues with complex chordal textures. A '43' marking is visible above the final measure of the basso line.

Recuo Ardo ardo qual arsi un

tempo Con Limpido de —

sio con nobil fede bra —

mar al fra mer cede non ardirò già

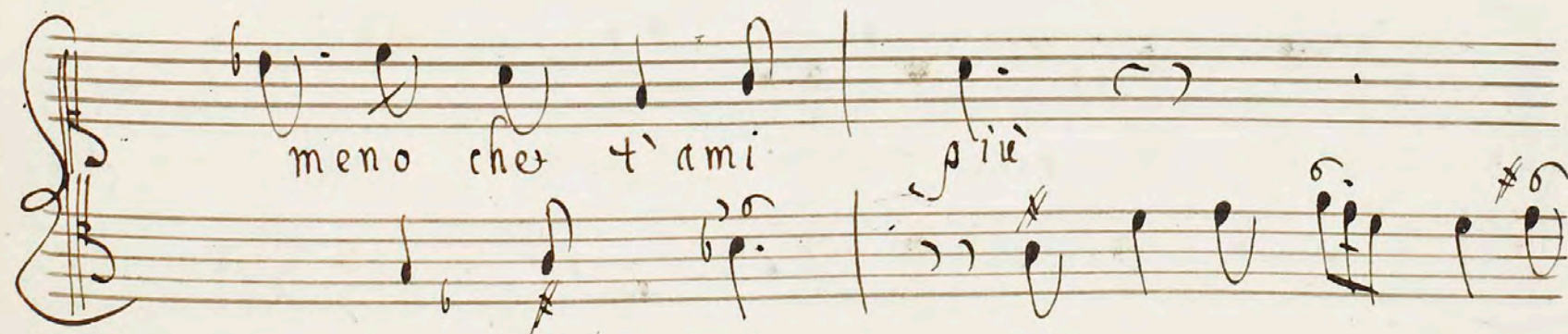
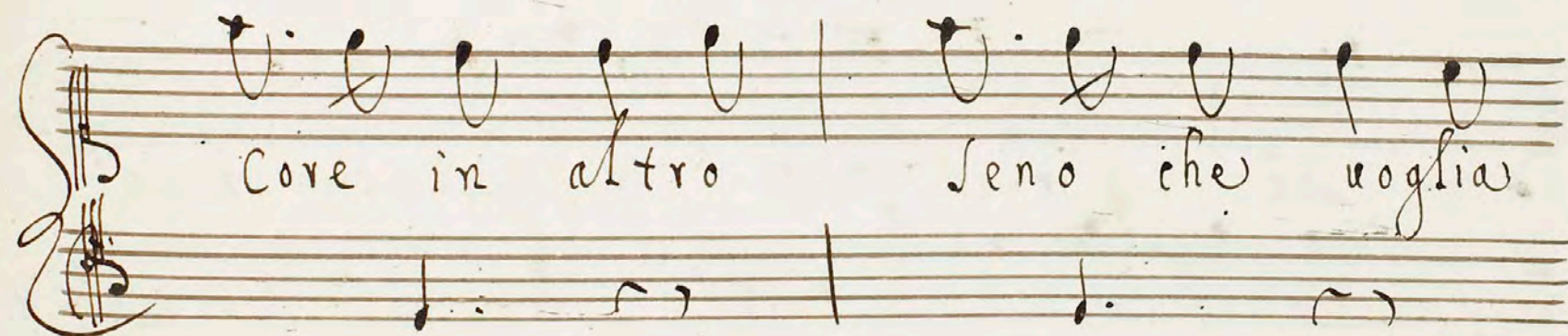
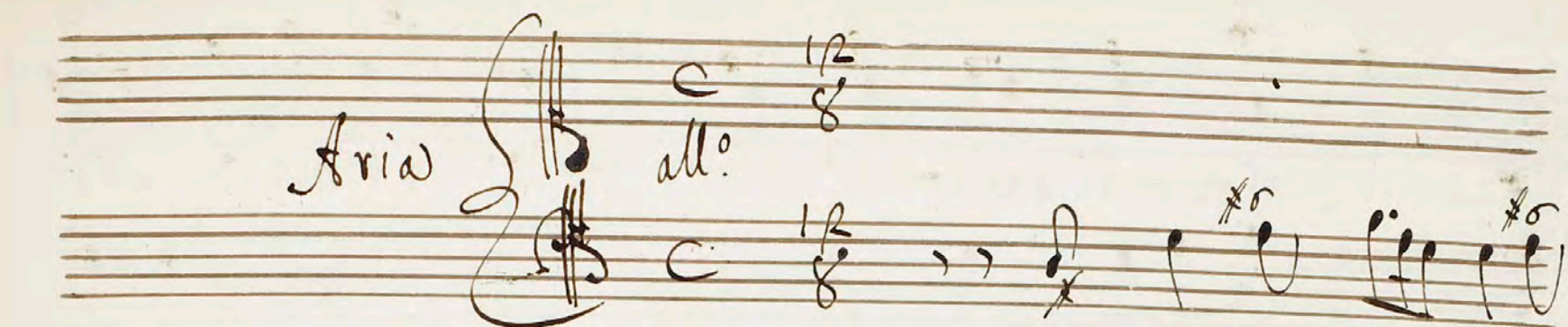
mai che le mura ado - rar que tu sfai;

e sol mi basta oh Dio

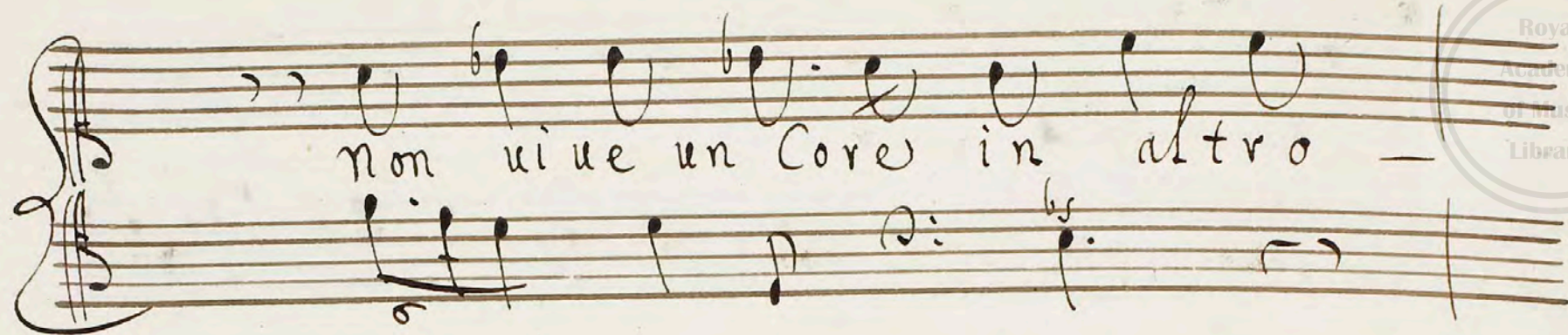
sotto il Ciel dou' è Clori es

Sere anch'io.

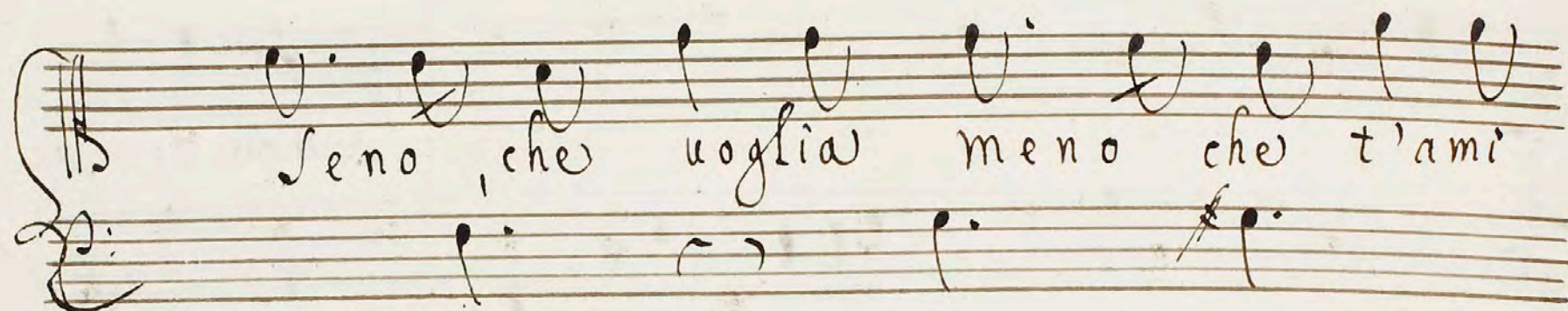
Aria

all^o $\frac{12}{8}$ 

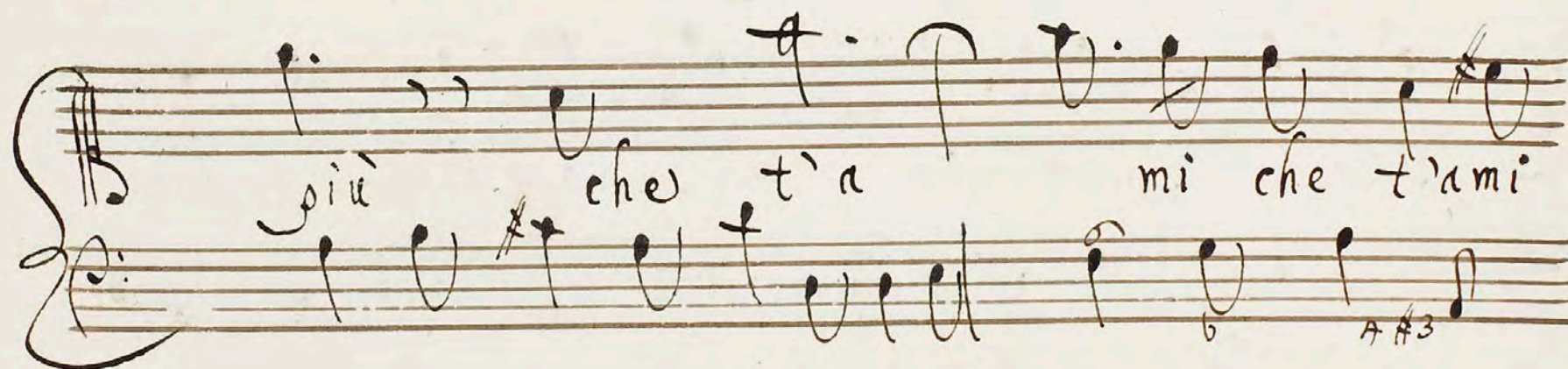
Non uive un Core in altro —



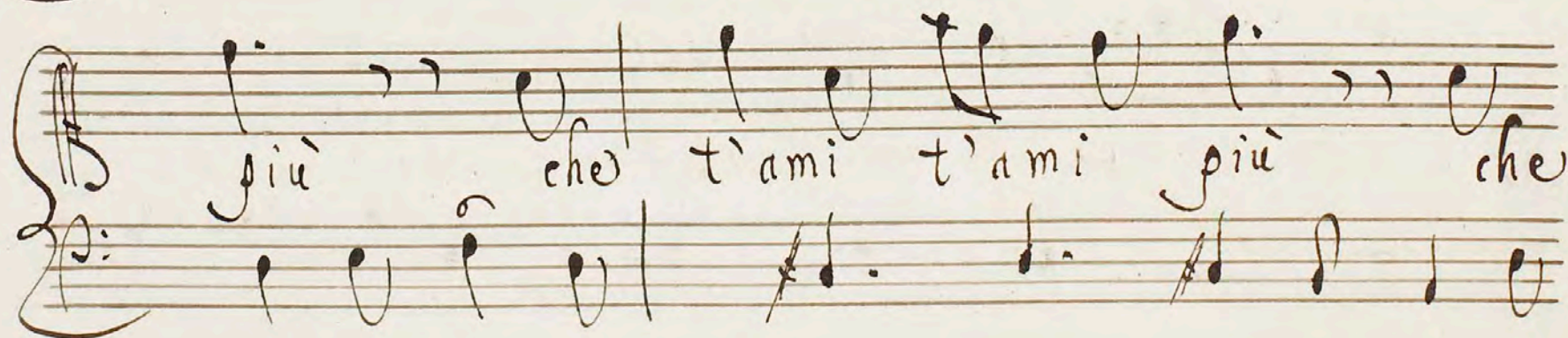
Senò, che uoglia meno che t'ami

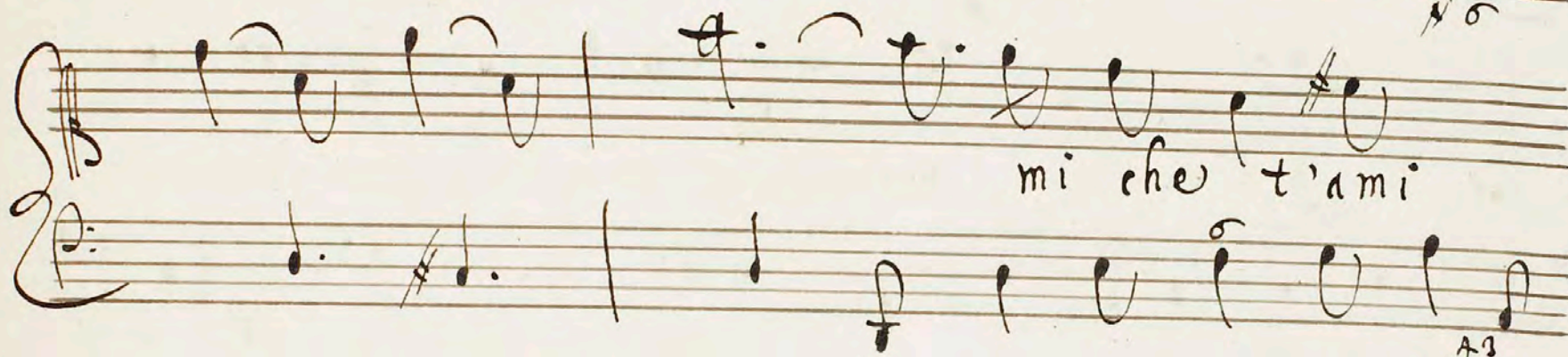


più che t'a mi che t'ami



più che t'ami t'ami più che





Royal Academy of Music Library

mi che t'ami

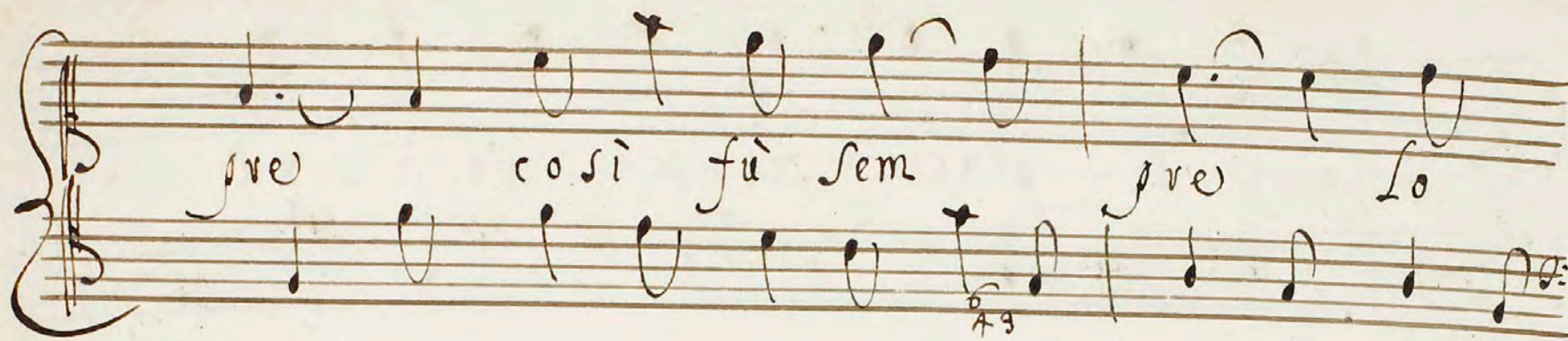
più che che t'ami più

quest'

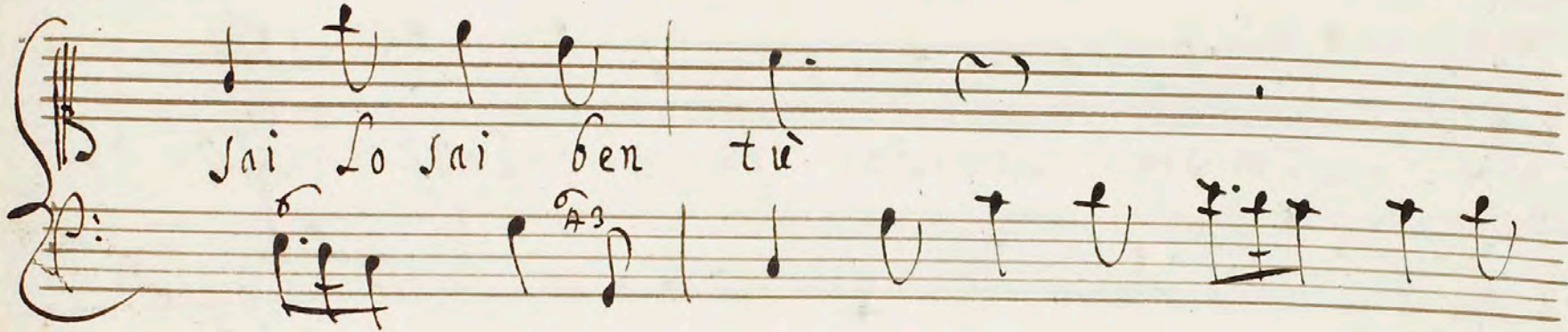
è un Amo — re di pure tem

pre


pre così fu sem pre Lo



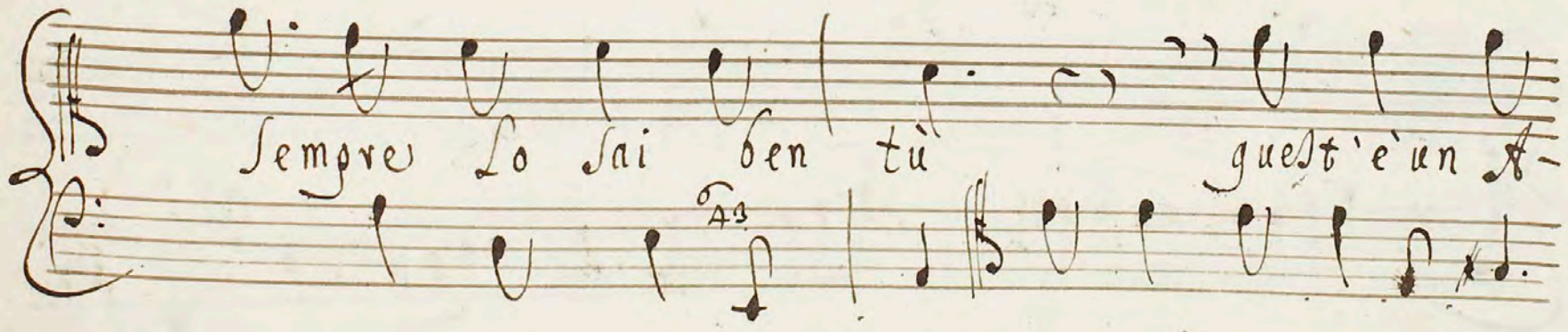
Sai Lo Sai ben tū



quest'è un Amore di pure sempre così fu



Sempre Lo Sai ben tū quest'è un A-

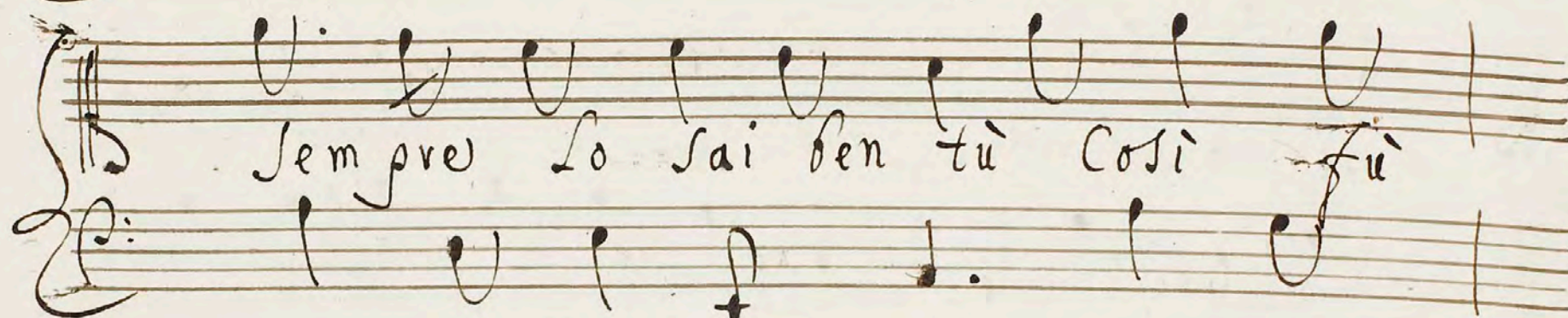


more di pure sempre così fù

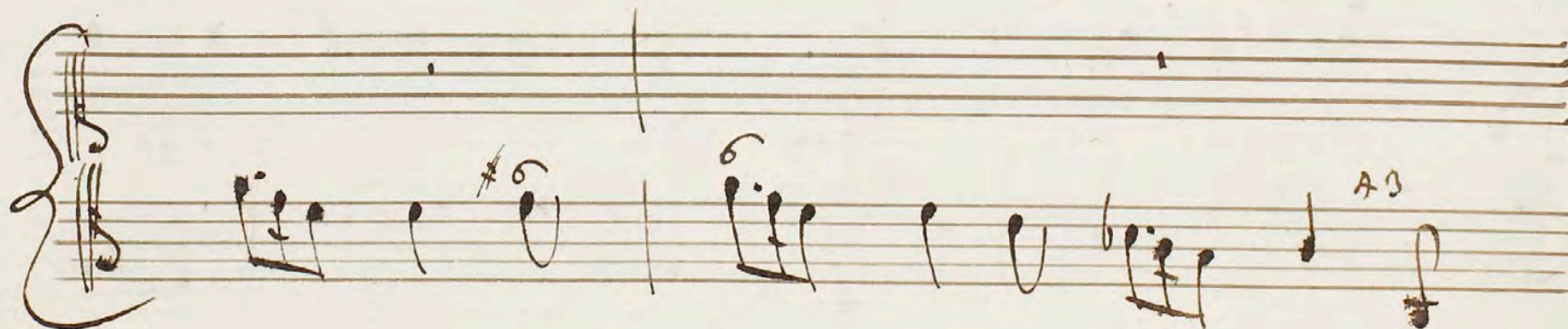
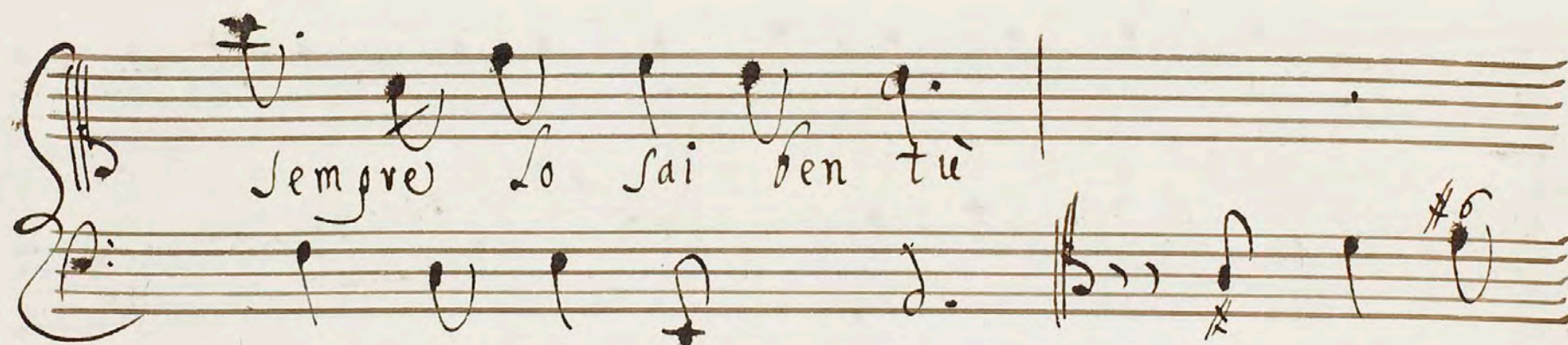


Royal Academy of Music Library

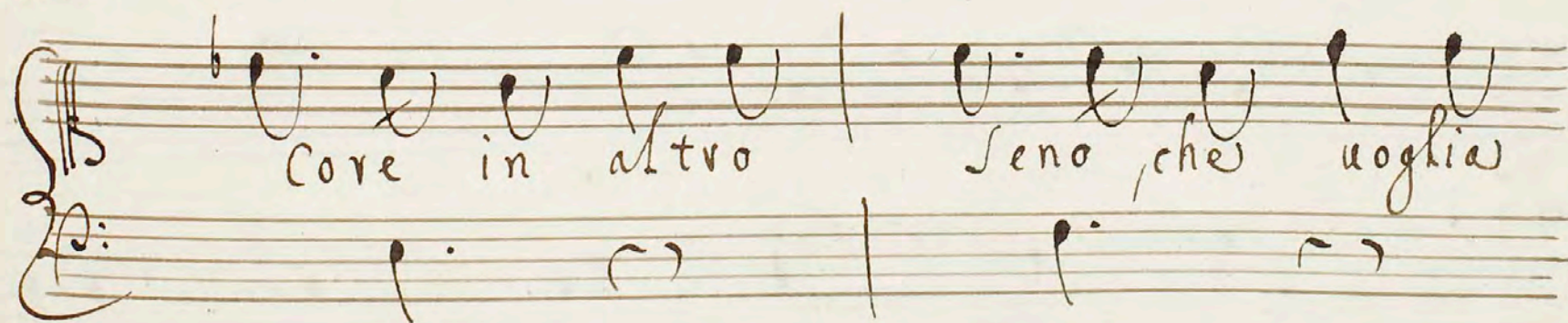
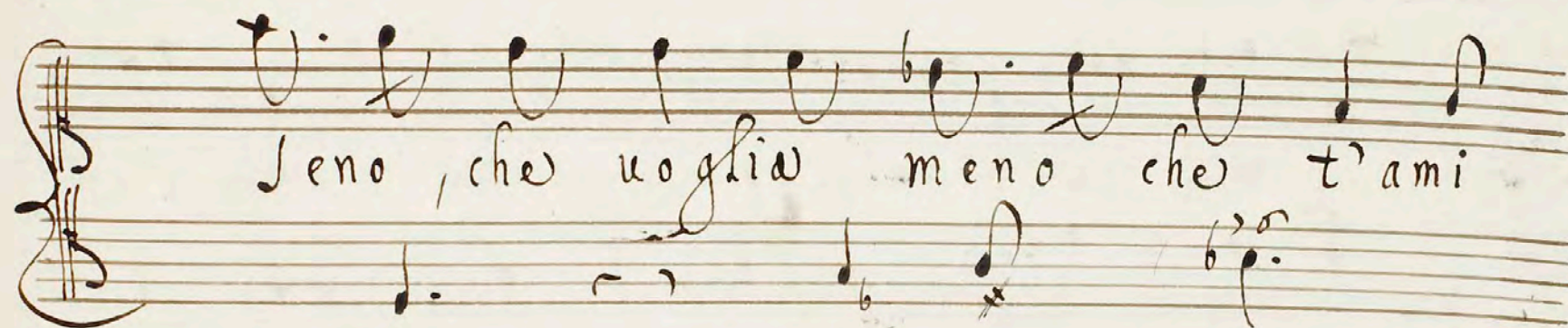
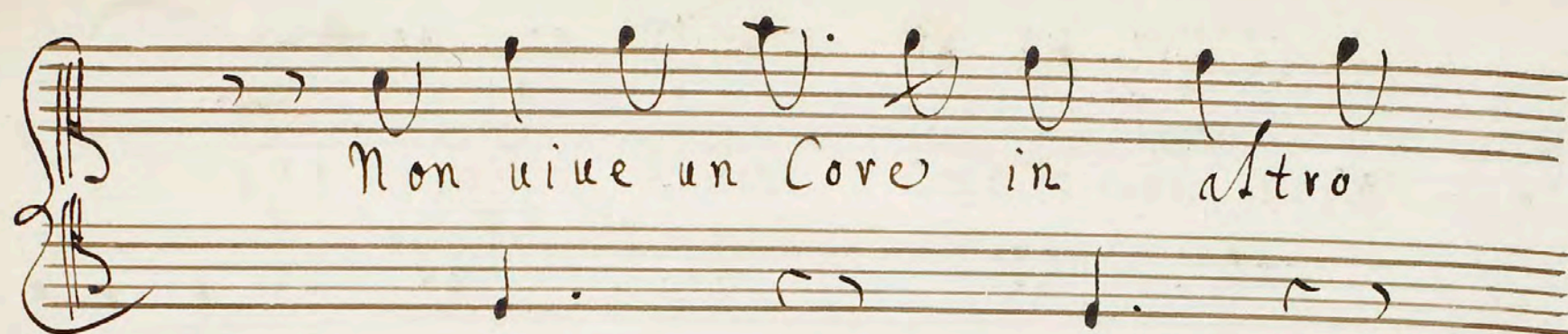
sempre lo sai ben tū così fù



sempre lo sai ben tū



43



meno, che t'ami più che t'a

This system contains the first line of the handwritten musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics 'meno, che t'ami più che t'a' are written below the treble staff. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are aligned with the notes in the treble staff.

mi che t'ami più che t'ami t'ami

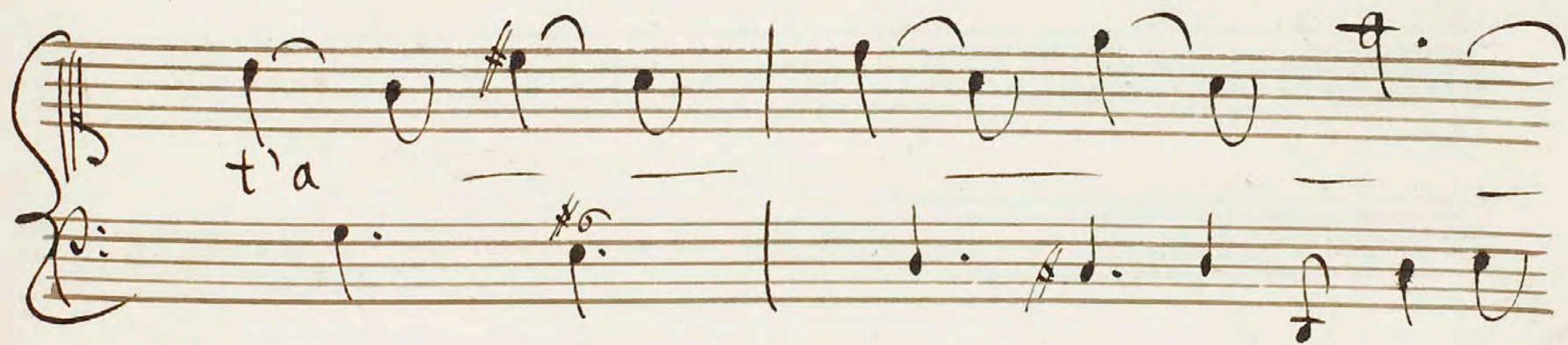
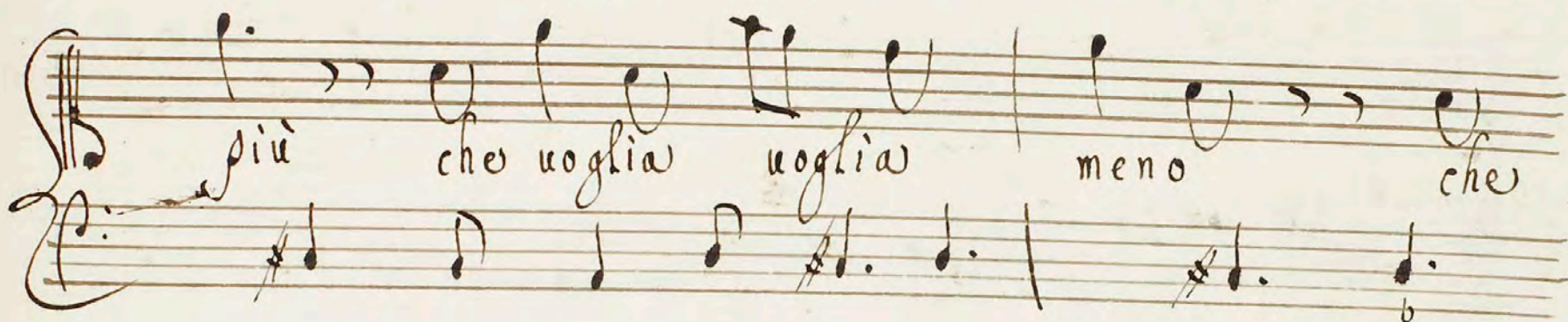
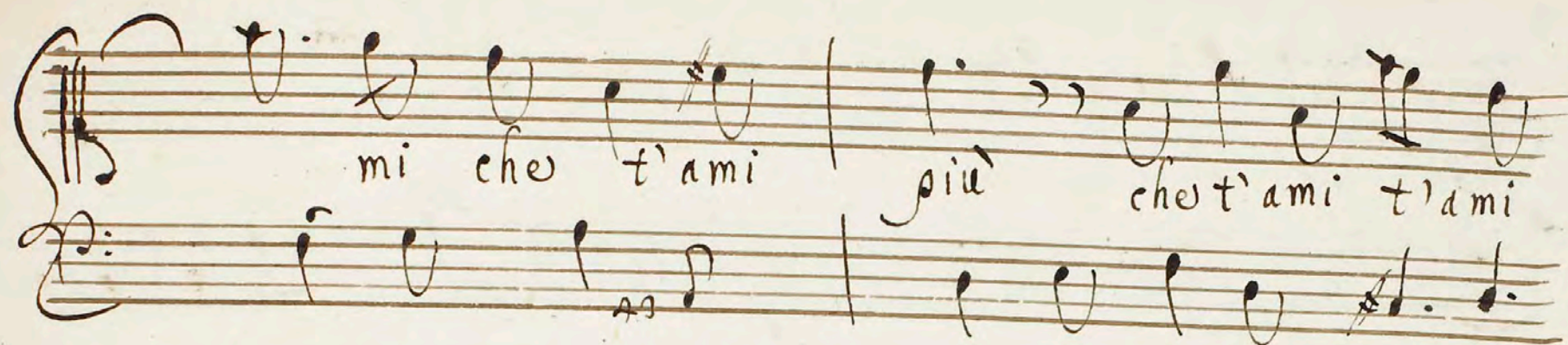
This system contains the second line of the handwritten musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics 'mi che t'ami più che t'ami t'ami' are written below the treble staff. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are aligned with the notes in the treble staff.

più che uoglia uoglia meno che

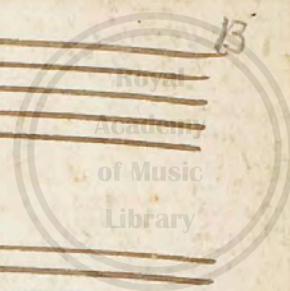
This system contains the third line of the handwritten musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics 'più che uoglia uoglia meno che' are written below the treble staff. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are aligned with the notes in the treble staff.

t'a

This system contains the fourth line of the handwritten musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics 't'a' are written below the treble staff. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are aligned with the notes in the treble staff.



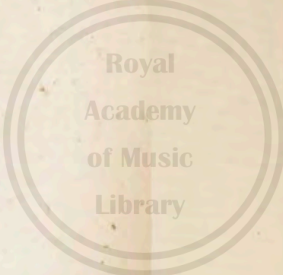
che t'ami piu'

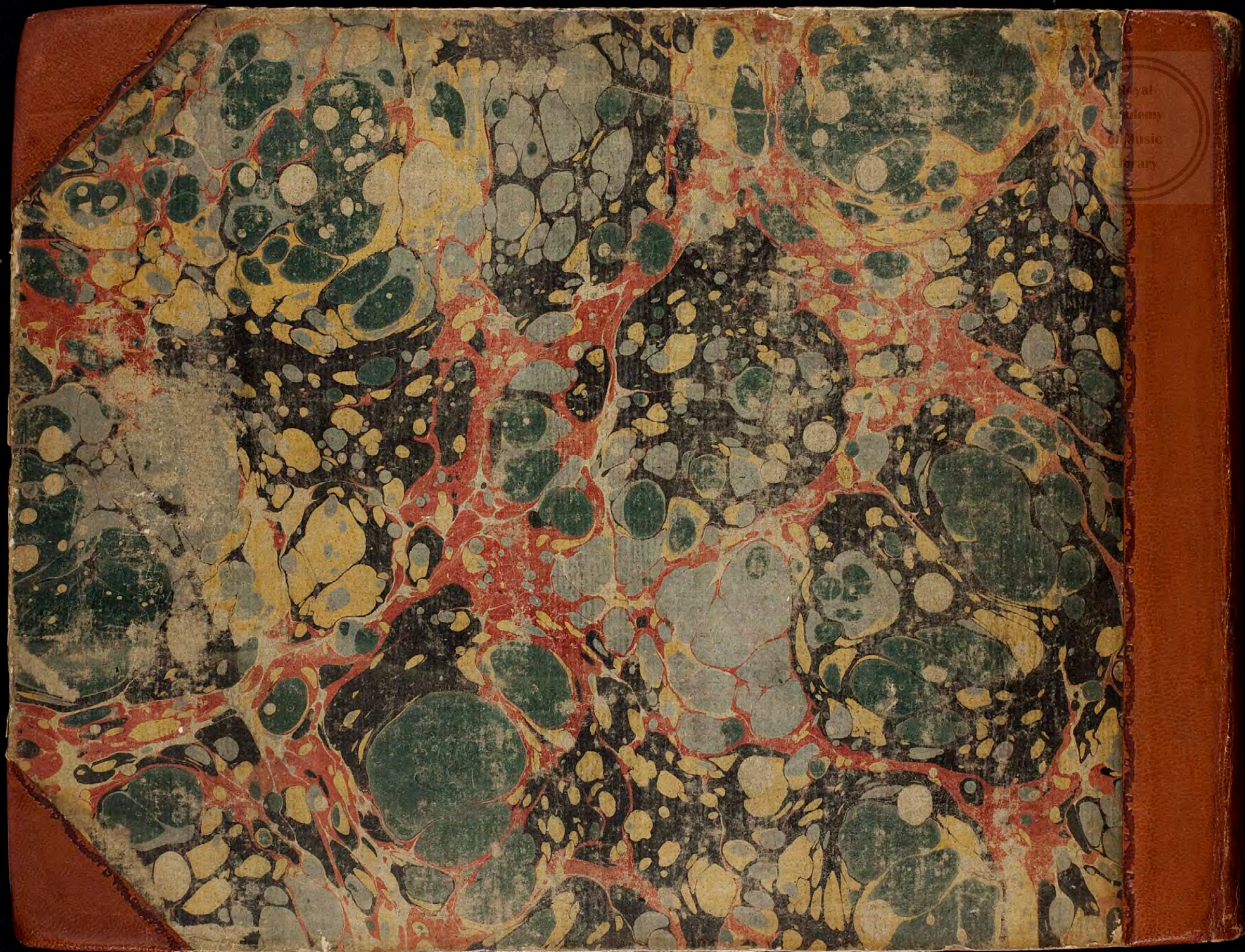












Royal
Academy
of Music
Library